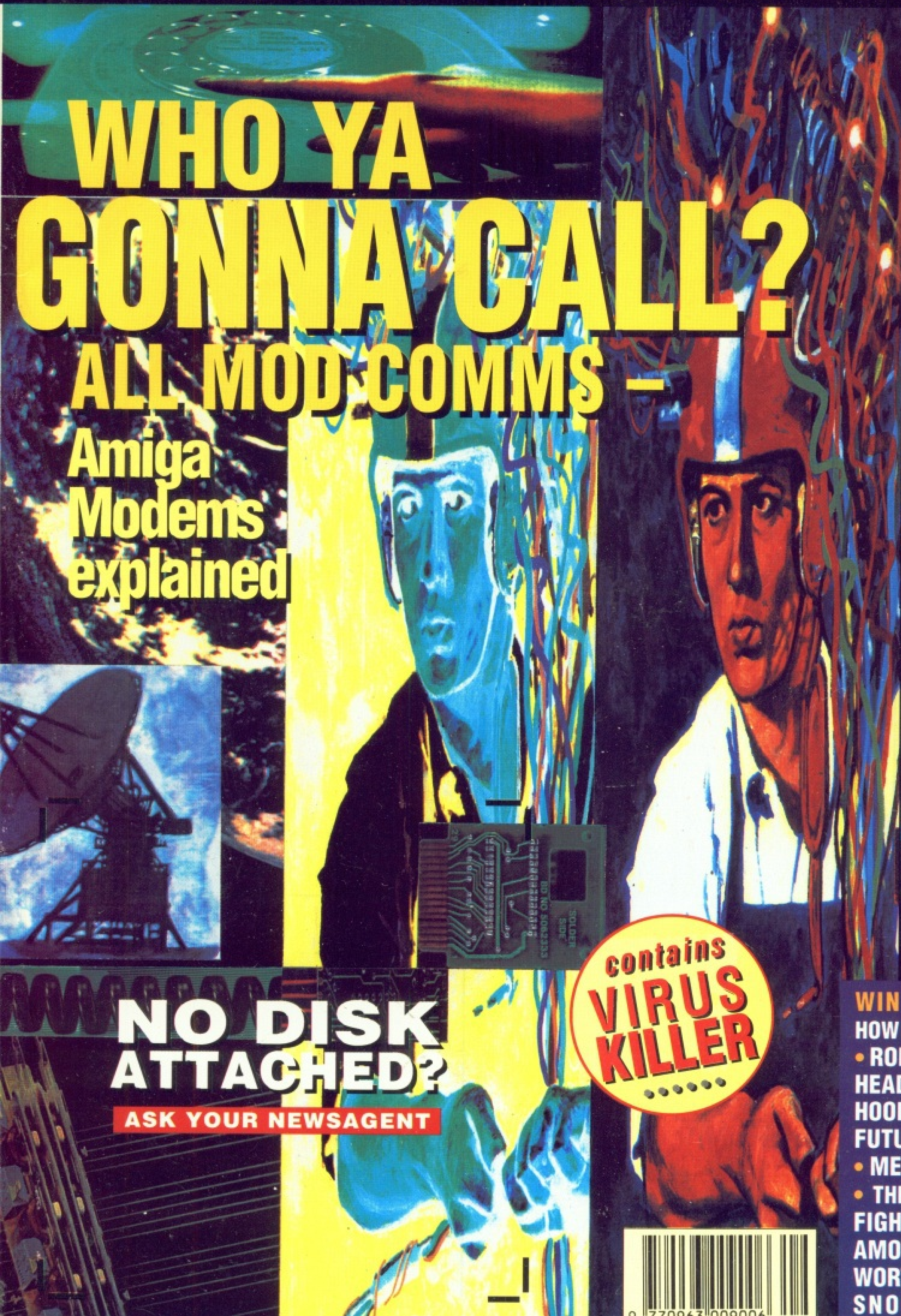
CU AMIGA

SEPTEMBER 1991 £2.95
DM16 PTA 770 L11300
AN EMAP PUBLICATION

THE COMPLETE GUIDE TO THE AMIGA



WHO YA GONNA CALL?

ALL MOD COMMS –

Amiga Modems explained



GREMLIN'S UTOPIA
THE PERFECT GAME?



DELUXE PAINT 4
SPECIAL TUTORIAL



MAGIC POCKETS
THE BITMAPS GET CUTE

contains VIRUS KILLER

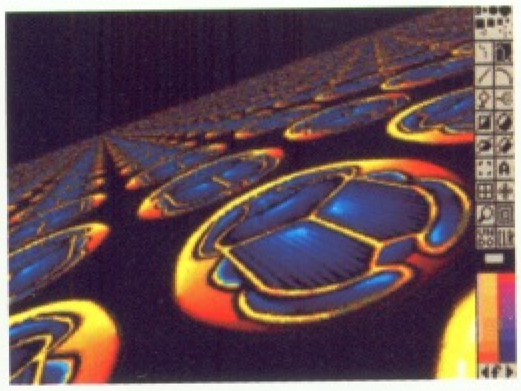
NO DISK ATTACHED?
ASK YOUR NEWSAGENT

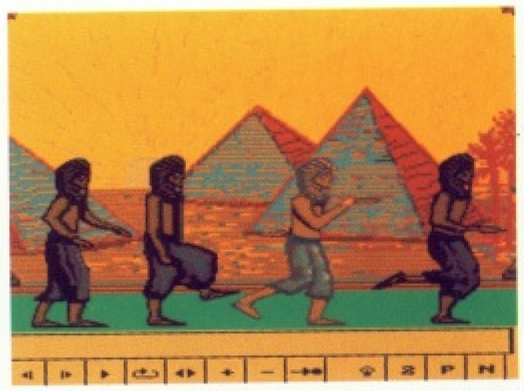
WIN A VIDEO WALKMAN
HOW TO CHEAT AT ANIMATION
• RODLAND • ALIEN STORM •
HEAD OVER HEELS • ROBIN HOOD • THE SIMPSONS • THE FUTURE OF RPG • GENITIZER
• MEGALOMANIA • LOTUS 2
• THE GODFATHER • FINAL FIGHT • 6-PAGE PD SECTION
AMOS COMPILER • WORDWORTH • WHIRLWIND SNOOKER • GAUNTLET 3 •

The new HAM-supporting DeluxePaint® IV will do more than turn a few heads.

It will also turn them inside out, upside down, spin them on an axis, or metamorphosise them into hairy rock stars before you can say "Tutankhamen".







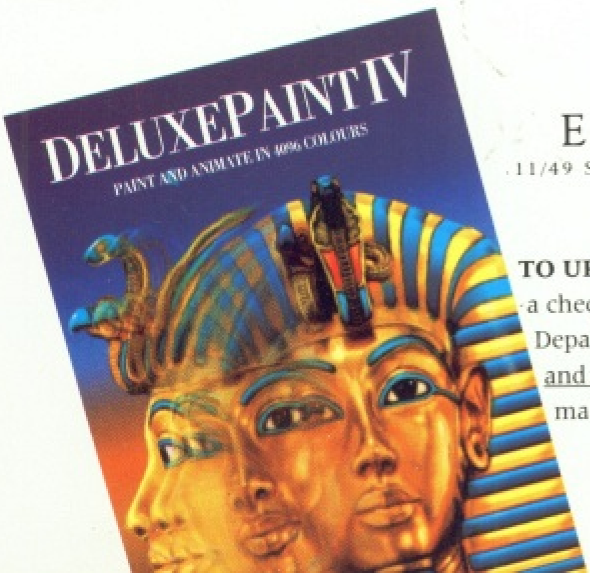
With Hold And Modify (HAM) video mode, DeluxePaint IV offers a staggering 4096 colours. This means gradients that are smoother, more versatile and easier to define.

Not only can you paint in HAM, you can animate in it, too. Imagine brilliant images, rendered in 4096 colours, moving effortlessly across the screen.

DeluxePaint IV makes animation easy for you.
The special LightTable feature allows you to review the last frame of animation while previewing the next.
Or choose two different images - say a caterpillar and a butterfly - and DeluxePaint IV will carry out an amazing metamorphosis between them in as many frames as you wish.
All these features are directed from a new video-style Animation Control that makes animating as easy as pressing a button.
So whether painting or animating, you can now achieve smooth, seamless effects of unbelievable subtlety.

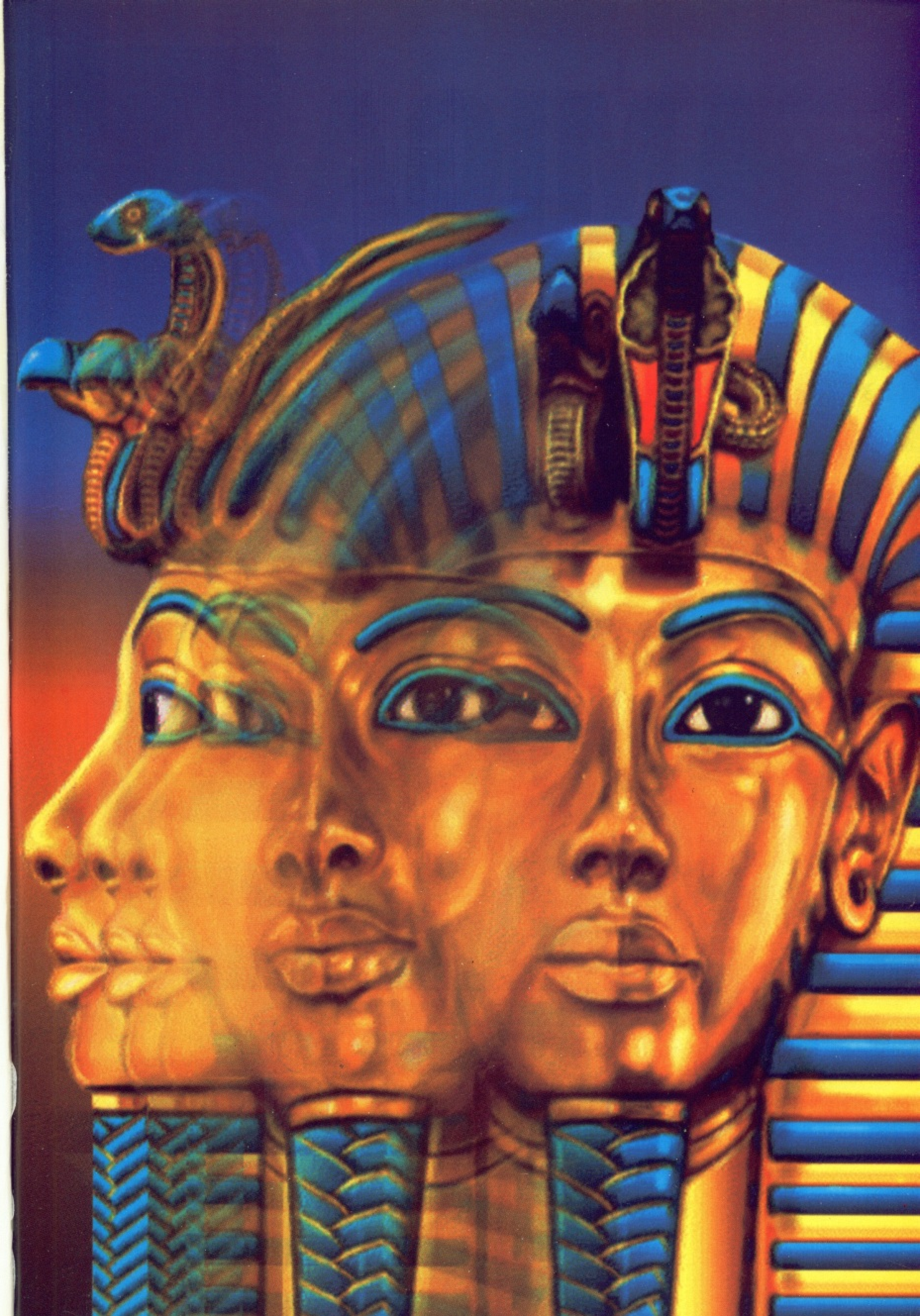
But don't take our word for it.
Steve Franklin, Managing Director of Commodore Business Machines, described DeluxePaint IV as *"a stunning innovation and probably the best software package, for this market"*.

Available 27th September 1991
£89.99



ELECTRONIC ARTS
11/49 Station Road Langley Berks SL3 8YN, England.
Tel; 0753 549442 Fax; 0753 546672

TO UPGRADE from previous versions of DeluxePaint, send the front cover of your manual with a cheque or postal order or credit card details including expirity date to the Direct Sales Department at Electronic Arts Ltd. An upgrade from DeluxePaint I costs £65, from II costs £55 and from III £45. Call 0753 549442 for details of this and the special videos which will help you make the most of DeluxePaint IV.



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£55
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CU AMIGA

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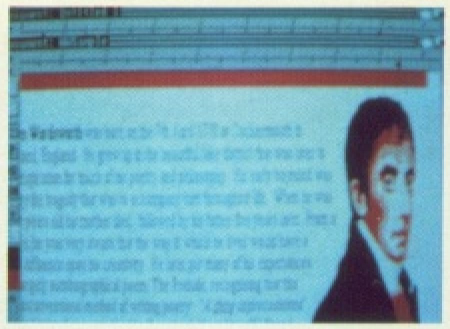
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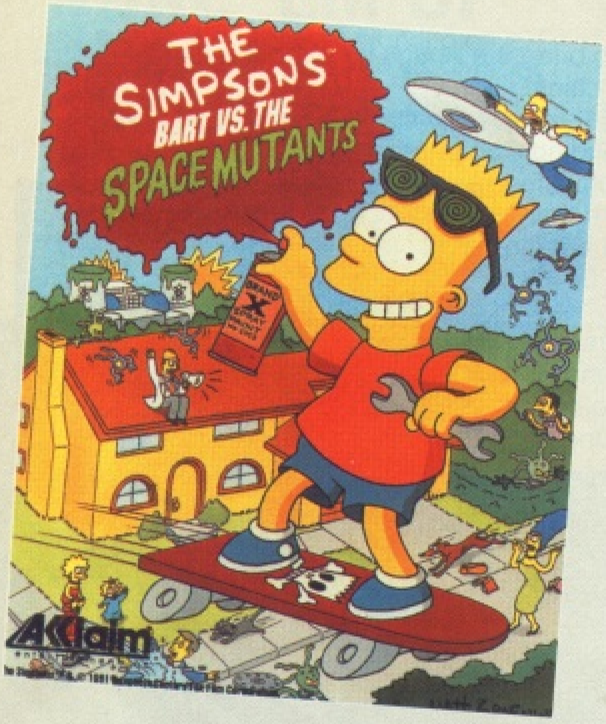
Pocket the Bitmap Kid in Renegade's latest game.

SPECIALS

REGULARS

THE DISK

GRAVITY WARS – boldly go where no man has gone before, and blast the bad guys apart!
DAD – one for the more brainy amongst you. Solve this if you can!
TRIX – a variant of an old fave, and every bit as addictive as the original.
KILL DA VIRUS 3 – just the thing for eradicating those annoying virii.
POINTER ANIMATOR – brighten up your pointer with this handy animation tool.
ROTOSCOPE DEMO – see Bart turn, see Bart spin!
TUNE OF THE MONTH – a haunting and inspired pipe melody.







You will respect the family, kill horses, eat spaghetti and read CU Amiga! Or else.



G A M E S

57 Gremlin's *Utopia* leads the way this month, garnering a massive 94% in the process and knocking all other 'Deity' games out of the picture. The rest of the crop are every bit as impressive as we present the first reviews of *Magic Pockets, Mega lo Mania, Rodland, Head Over Heels*, and *Alien Storm*. Also on offer are the likes of *Final Fight, Nebulus II, Gauntlet III*, and *The Simpsons*.

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The Amiga's uses are forever expanding. CU is there at the forefront of its educational purposes.

C O M P E T I T I O N S

Win a robot arm from Think!
Win dozens of copies of *AMOS Compiler* from Mandarin.
And win loads of Bonanza Brothers goodies from U.S. Gold.



Run the Gauntlet with US Gold's sequel's sequel.



Utopia takes the Amiga by storm, but its supporting cast is easily the most impressive we have seen for months. *Rodland, Magic Pockets, Final Fight, Nebulus II*, and *Robin Hood* all make their Amiga debuts, as we bring you the definitive reviews on them all – and more!

R E V I E W S

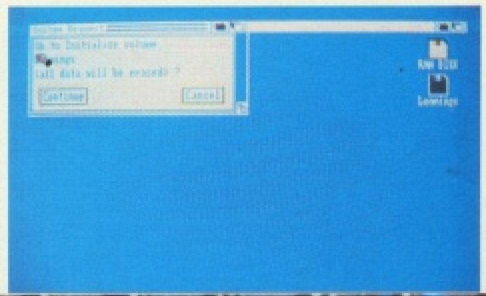
BUZZ

ECES show cancelled... Commodore plan sixteen channel sound chip... 'Allo 'Allo to become a game... Chuck Rock 2 on its way... World's smallest A4 printer is here...

CHIP CHAT

It's rumoured that Commodore are set to bring the Amiga well into the nineties with a super-enhanced DOS and mega-sound chips.

Despite official denials, Commodore is expected to start shipping *Workbench 2.0* chips next month, with new features including Compugraphic (scalable) font support. It is likely to cost between £50-£60 with software retailing at £30 upwards.The cost is more than double the existing *Workbench 1.3* chip, but the rumoured enhancements are thought to be worth it.



Commodore is also refusing to confirm or deny existence of a new 16-channel sound chip dubbed the 'Super Gary.' The two stereo sound channels deliver eight voices each, making it one of the most powerful sound chips on the home market.



If the chip materialises it will make the Amiga's sound more than a match for the Archimedes' and will make professional orchestral compositions a real possibility.

There are no details as to price or release date for either chip, but we'll bring you more information as it surfaces.

ECES CANCELLED

Due to circumstances beyond our control, the consumer side of this year's ECES show has been cancelled. There will be two trade days as usual, but these will NOT be open to the general public.



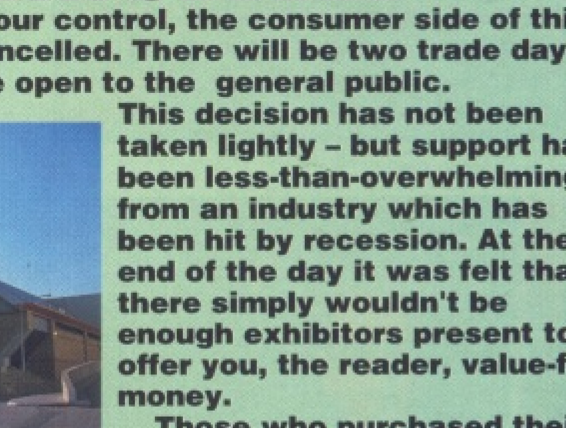
This decision has not been taken lightly – but support has been less-than-overwhelming from an industry which has been hit by recession. At the end of the day it was felt that there simply wouldn't be enough exhibitors present to offer you, the reader, value-for-money.

Those who purchased their tickets in advance will be contacted and given refunds.

LISTEN VERY CAREFULLY...

Listen very carefully, I shall say this only once. Renee, Yvette, Herr Flick and other characters from the hit BBC comedy series *'Allo, 'Allo* will be up to their comic capers in a new game from Alternative Software.

Alternative, who specialise in character licensing – other name games from them have been *Thomas the Tank Engine, Count Duckula, Popeye* and *Sooty and Sweep* – will be releasing the game in October or November, price £7.99, to coincide with a new series of the show.



And guess what the game is about? Yes, those crazy French people with the silly accents will be on a quest to find the painting of the Fallen Madonna with the Big Boobies!

Alternative have also tied up another BBC licence, *Playdays,* the preschool kiddies' show. It will be released on their educational label Friendly Learning, price £19.99, and features The Why Bird, a character from the show. If talks with the Beeb are successful, the game may even turn up on TV around Christmas.

NUKE 'EM UP

Millennium are currently working on a game which they claim will hit *Sim City* for six.

As yet untitled, the game is set on a planet whose inhabitants suffer from a paranoid complex as they smash their enemies with whatever weapons they can produce – and the object is to build up your empire and armies. As your scientists' know-how improves, the proverbial weapons of mass destruction can be created, although using them will attract a similar response.



This type of game is becoming increasingly popular with the advent of *Megalomania, Populous 2* and *Sim Earth*. Whether or not Millennium can hold their own in a rapidly crowding market remains to be seen.

ROCK ON

That prehistoric rocker is due to return later this year in *Son of Chuck Rock*.

The game is currently only at the storyboard stage, with the preliminary sprites currently undergoing the *DPaint* sprite bank treatment.The team responsible for the original Chuck game will be working on the sequel, and are aiming to make it more like a platform game to give it a slightly consolish feel. It's pencilled in for a mid-'92 release.

IN THE STARS

Parasol Stars, the unofficial sequel to the massively successful *Rainbow Islands* is being produced by Ocean. The original Taito coin-op was a huge hit in Japan, although it never caught on in Europe. No news of the development team has been announced. The game already exits on the PC Engine but is expected to appear elsewhere only on 16-bit home computer.

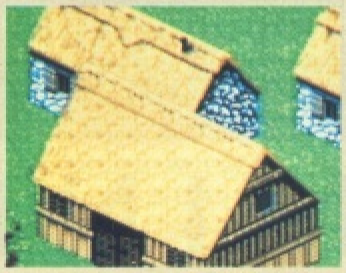
Parasol Stars has been earmarked for an Easter release, although it seems unlikely that it will be programmed by *Rainbow Islands* team Graftgold.



FLAG Ian Harling and Simon Cooke, the team that brought you *The Lost Patrol*, are currently devising a more action orientated romp for Gremlin. Full of ye olde worlde charm, *Flag* sees two villages battle it out over attractive isometric-3D backdrops. As village leader, you have roughly fifty potential soldiers or workers to capture the enemy's flag. Should you build protective walls or conscript your villagers into all-powerful army?



SIEGEMASTER Complete more than one hundred tasks before confronting an evil lord lurking deep within his castle - that's the quest in Vulture Publishing's *Siegemaster,* a 3D isometric fantasy role-playing game.

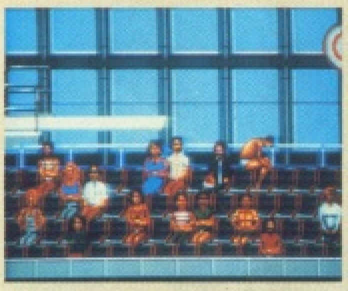


You can lead a party of up to ten warriors, lay siege to ten castles and battle with goblins, elves, trolls and beastmen. The game is due for release in late September, price £25.99.

HARLEQUIN

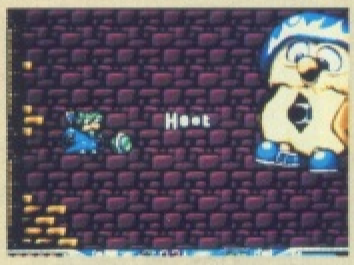
Do you fancy something a little bit strange for your playing pleasure? *Harlequin* promises to be one the most off-beat platform games ever released. The main character not only has the ability to transform into a angel fish, he also likes to bounce around on a 'Space Hopper'! *Harlequin* has over 20 levels of fun with multidirectional parallax scrolling effects running at a supersmooth 25 frames per second.

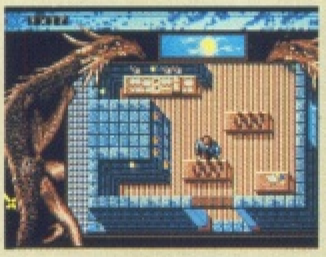




INTERNATIONAL SPORTS CHALLENGE We may not have had a summer this year but that doesn't prevent you from getting some armchair exercise. *International Sports Challenge* from Empire features six sports – swimming, cycling, show jumping, diving, shooting and a marathon, and a total of 21 events ranging from 100 metres freestyle swimming to rapid fire pistols on the shooting range.

VIDEO KID Couch potatoes beware, your new VCR is just itching to suck you into a world filled with dangerous aliens and nasty monsters. *Videokid* is split into five worlds covering every B-movie genre you've ever encountered - including cowboys, gangsters and horror. Luckily, Gremlin will be offering you a vast array of weaponry to blast your way out of this freaky feature film. The colourful visuals of *Videokid* are a product of fancy graphics routines with no noticeable speed loss.





DAEMONSGATE Prepare your party and pack up your potions for Gremlin and Imagitec's answer to the *Ultima* series of fantasy role-playing adventures. *Daemonsgate* is 'the largest game of its genre yet seen' according to the sales-pitch. CU Amiga won't really know until we actually battle the demonic hordes and converse with more than one hundred intelligent characters in a future issue. Until then, feast thy eyes on yonder screenshots…

THE SHOE PEOPLE Gremlin reckons this early learning software for four to six year-olds is really 'First Class'. The release introduces basic learning concepts and skills through the use of the Shoe People, an endearing bunch of cartoon characters from TV. There are a total of six activities such as *Trampy Visits His Friends* (where you match shapes, colours and words), *The Great Alphabet Robbery* (for word and letter recognition) and *Margot's Magic Colouring Book. Shoe People* is out now.




10:53


In a cataclysm of sound and light, a bolt of searing blue fire strikes the earth!


Avatar
Dupre'
Shamino
Iolo
Opened!
Avatar:
>Use-the oaken door
Opened!
Avatar:
7-04-0161 7:13

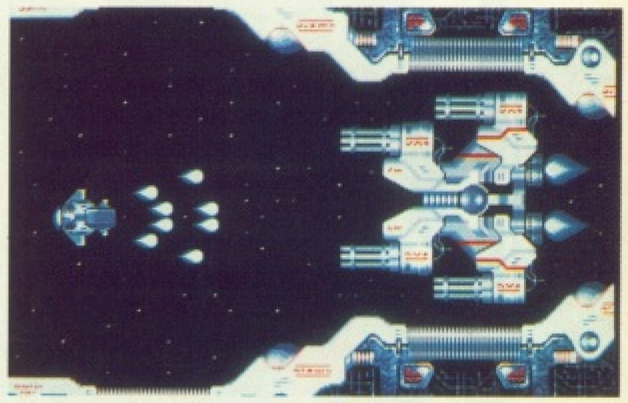


BUZZ

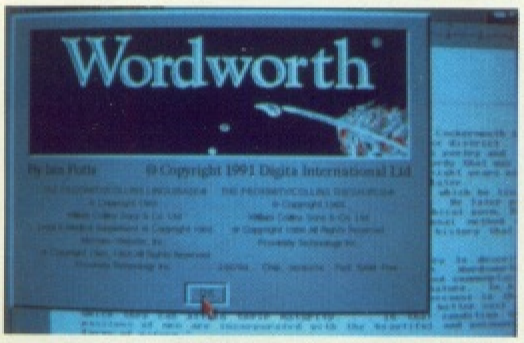
SCROLL ON...

Prepare to destroy your joystick in yet another alien-mashing space epic! What is being touted as the 'fastest scrolling shoot 'em-up to date' is set for an autumn release.

Cardiaxx, from Electronic Zoo is designed to unbalance the most stalwart arcade fan. The programmers are aiming to create a massive army of aliens. The game features five levels, bolt-on weapons, end-of-level guardians, digitised speech and special two-player mode.



The programming team, Eclipse, is new to the Amiga scene. David Mariner, 22, was made redundant some six months ago and decided it was time to program his own game. He teamed up with graphics man John Mitchell. The result is this game due out later this year.



MY WORD!

Digita International plan to release an upgrade of its *Wordworth* word processing package later this month. *Wordworth 1.1's* new features will include page preview and 'thumbnail' preview, allowing up to eight pages to be displayed on screen. It will cost £129 and Digita will be contacting registered users about the upgrade. The original *Wordworth* package is reviewed in this issue of CU Amiga on page 158.

Meanwhile, Digita plans to release the complete new *Home Accounts 2* in October, price £54.99, which they claim will feature many features new to home accounts packages. Keep an eye out for a review in a later issue.

CUTTING LOOSE

If you have always fancied a wire-free infrared joystick but have been put off by the price – most sell for over £40 – check out Spectravideo's '*Freedom Connection*', which sells for just £19.95.

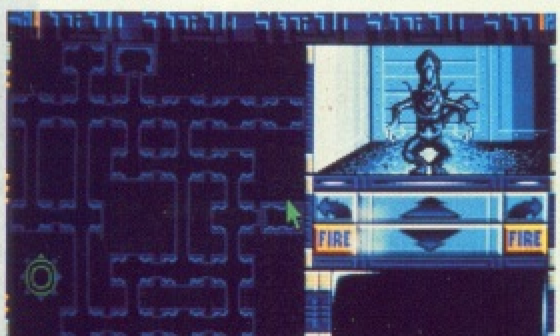
It comes in two units, one plugs into your Amiga, the other fits into your joystick. You can then wander about while still playing and not be restricted to staying within a few feet of your computer. The money you save can then be spent on an over-priced 9V battery to power the infrared units.



Meanwhile, Spectravideo is distributing the American *Gravis* joystick in the UK and Europe. The *Gravis* has a full-sized padded foam handle, eight-position entering tension control, three independent fire buttons, and is available with a black or translucent base, price at £39.99.

SUSPICIOUS CARGO

With *Lotus* and *Switchblade 2* under their collective 1991 belt, Gremlin are taking departure from the world of speed and violence with a thinking persons' adventure.



Over four years in the making, *Suspicious Cargo* is the debut game from a couple of young programmers working for the company. This text adventure is enlivened by a sci-fi plot, optional icon control and a few sub-games dubbed 'interactive puzzles'. Here you roam a ship which ressembles a *Dungeon Master* or *Lunar Land* spacecraft. There will also be a fair smattering of alien beasties who walk the fine line between being helpful and ripping your throat out.

Along with *Utopia* this is bit of a departure for Gremlin, whose recent products have all been fast-paced action games.

COCK-UP CORNER

In the August 1991 issue of CU Amiga we wrongly stated that the *Blues Brothers* licence and game were property of Entertainment International, the game and it's copyright are, in fact, property of Titus.



DRIVE TIME

Getting to junction 19 on the M25 is nothing compared to the gruelling Paris to Dakar rally, the background to Storm's latest licence.

The game is taken from Jaleco's *Big Run* coin-op, which entered the arcades earlier in the year. Although it offered no new technical features, the action was fast and you got plenty of play for 50p, the essential ingredients for a successful arcade game.

Big Run's debut drive is due this Christmas.

BUZZ

MICRO-PRINT

Citizen have unveiled their latest, and the world's smallest, A4 printer.

The PN48 Notebook weighs in at just 1.17Kg, including batteries and is only 6cm wider than the paper itself. It comes with two built in fonts, CTZ Times Roman and CTZ Courier, both of which are in different sizes and styles, such as bold, italicised and inverse. The printer can output at 53 characters per second at letter quality. The battery has an estimated life of 25-30 A4 pages, although a six hour stint in a recharger takes it back to full power. Another feature of the PN48 is its quiet operation, running at a mere 49 Db. All you need now is a portable Amiga to go with it.

The PN48 comes with a two year warranty and a £325 price. It should be in the shops now.



DIGITAL EARACHE

New from the American creators of *Perfect Sound* comes *Audition 4*, a dedicated sample edit and effects pack.

Audition 4 graphically represents samples, which can then be expanded, sliced up or cut and pasted. Its sequenced loop facility lets you create longer tracks with fewer samples. This saves on memory and is extremely handy to those without extra memory.

New to sample editing packages is a preview feature allowing a sample to be run through different effects without changing it. Effects such as echo, flange and filtering can be altered while playing to create really freaky effects.

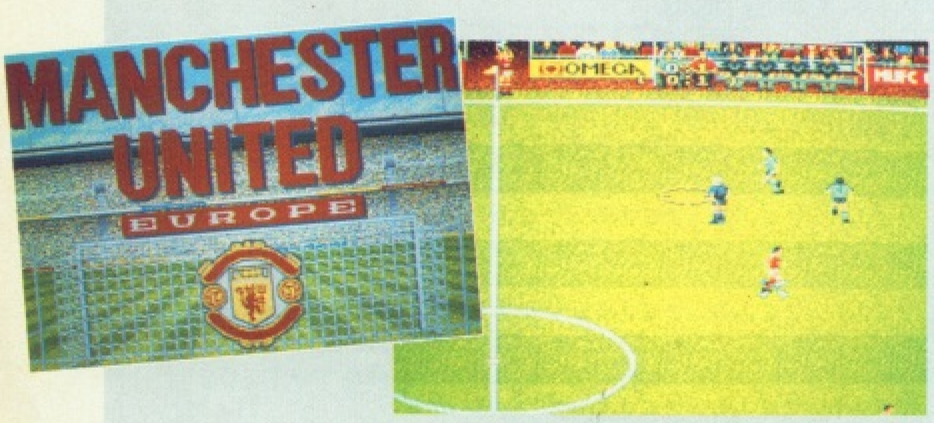
To be released in late September, complete with a £49.99 price tag.



KIXX OFF

US Gold have unveiled the next wave of budget releases on their Kixx label.

The first is Rainbow Arts' *Turrican*, a multi-directional scrolling shoot 'em up. Following that is *Conqueror*, a 3D tank game also by Rainbow Arts. Also in line for re-release is Vivid Images' *Hammerfist*



FOUR-PLAY

Techno-Plus have come up with the perfect package for social Amiga users.

For £39,99 you get four Quickshot 131's, an interface that lets you connect them all to your Amiga, Pro Tennis Tour 2 and Manchester United Europe. All you need now's some booze and sausages on sticks to create your own computer orgy.

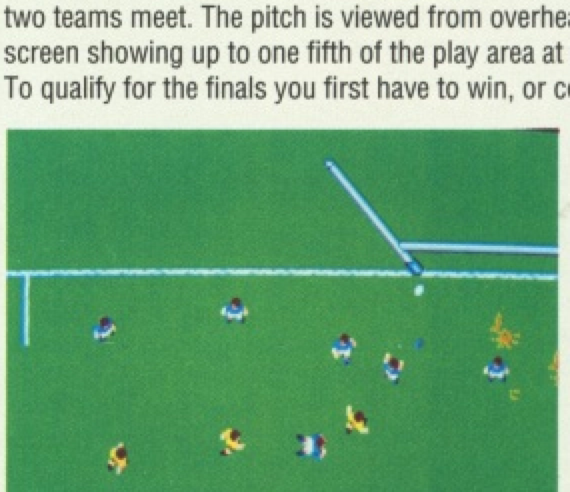
Also from Techno-Plus is the Complete Amiga Extra's pack. In this you get a mouse mat, mouse holder, dust cover and a copy of Amos. These, and other packs will be going on sale at the ECES show this September.

SCRUM-TE-TUM

As the old joke goes, rugby is a sport played by men with funny balls. That may be the case, but Amiga rugby sims are thin on the ground, a fact which Domark are out to change.

Rugby World Cup is based around the highlight of the rugger calendar. The cup finds England, Ireland, Wales, Australia, New Zealand, West Samoa Fiji, Italy and Canada battling it out to take the sports' most prestigious title.

The game will feature tackles, fouls, scrums, tries, line-outs and the usual amount of sly head-kicking that occurs whenever two teams meet. The pitch is viewed from overhead, with the screen showing up to one fifth of the play area at any one time. To qualify for the finals you first have to win, or come runner-up among a group of four teams. *Rugby World Cup* on the Amiga is due to hit the softshops come September.



GAUNT

After successfully converting both *Gauntlet* and *Gauntlet II* onto home computer formats, U.S. Gold have teamed up with Software Creations and have created an original variant of the popular arcade quest. Purposely avoiding the overhead view favoured by the first two games, *Gauntlet III* opts for a forced perspective view, with the game's colourful landscapes depicted in all their 3D glory. In keeping with the busy gameplay of the original games, all the old elements are there: ghosts, treasure chests, food rations, dragons, and good old Death in all his energy-sapping glory. In addition, though, *Gauntlet III* sports more of a quest than its predecessors, and rather than simply blasting their way to the end of a stage, the player must collect special objects and return them to their rightful place before they can progress.

Opening with a stunning Tom Follin Clannad-esque tune, eight warriors are offered for your delectation. According to the scenario, the distant world of Capra and its many lands have rapidly fallen at the hands of an evil demon king. Starting with the Icelands and working through the Undersea kingdoms and Forestlands, one by one the planet's major cities fell, overthrown by the demon's spectral hordes. Thus, expanding upon the original's four characters, *Gauntlet III* offers eight warriors, all of which are the chief of their particular land. So, after selecting from characters as diverse as Neptune, Thyra the Valkyrie, the Ice-King, and Merlin the Wizard, the battle begins...

Each land is depicted as a massive multi-directionally-scrolling area, populated by the ever-present monster generators of the first games. In terms of graphical style, *Gauntlet III* is streets ahead of its predecessors, and somehow Software Creations have managed to incorporate the swarms of sprites associated with the original game with the extremely smooth scrolling. Additionally, it also sports more ground and



Each of the many lands are inhabited by a range of deadly creatures. In addition, they prove more resilient on the later stages, and can soak up blows seemingly like sponges.





Water and the border areas prove impassable and have to be skirted round to find a safe crossing.



The first stage requires the use of the well to solve a 'key' problem.

RUNNING THE GAUNTLET

Appearing in its arcade form sometime in 1984, *Gauntlet* brought RPG adventures to the masses. With four brave adventurers – Thyra the Valkyrie, Questor the Elf, Merlin the Wizard, and Thor the Barbarian – a quartet of games players could join forces and take on the might of a castle's inhabitants. The game was basically an extension of the shoot 'em up theme, but also incorporated RPG ideas, such as Wizards possessing more magic power than, say, the Barbarian, whereas the Barbarian was better at hand-to-hand fighting. The main aim of the endless mission was to collect as much gold and jewellry as possible, whilst escaping the clutches of energy-sapping creatures which included Lobbers, Ghosts and, of course, Death. And even if the player's character did snuff it, a further cash injection breathed new life into the defeated fighter. A sequel appeared to cash in on the success of the original, but didn't really boast a great deal of additions over its predecessor. An excellent conversion of this sequel is available on U.S Gold's Kixx budget label and is well worth a buy.



Shooting all the generators stems the flow of nasties.



The disembodied hand appears as key points are reached.



Here's the eight warriors in all their mean 'n' moody glory.

LET III





Food is in abundant supply. Having a hearty meal is a good idea, as this will replenish lost energy. Potions are also dotted about the area – collecting these will give you truck load of smart bombs with which to clear the screen of nasties should the going get too difficult.

background detail than ever before, adding to the game's appeal and atmosphere immeasurably. As the two characters wander across the lands, the aforementioned tasks must be completed. The majority of these involve the collection of certain objects, and a disembodied hand will then appear offering valuable advice of what to do next. As these missions are duly completed, more of the game opens up to the player, and icy wastelands and swamps are consequently passed through – all of which are inhabited by suitably icy or marshy creatures and plants, and all of which can be taken out with each warrior's weaponry or an all-powerful potion.

Although *Gauntlet III* is a major advancement over the first two, both in the style and gameplay stakes, it still seems a little dated. The addition of the tasks does add a degree of urgency to the proceedings and gives the game more of a purpose, yet somehow it still comes across as... well, bland. There's no faulting the game's presentation as both the graphics and the sound especially are impeccable. However, in the all-important gameplay stakes, *Gauntlet III* seems to be lacking that certain undefinable something. Worth a look, but by no means an essential addition to the collection.

Steve Merrett

US GOLD £24.95

“A good arcade quest but lacks originality...”

GRAPHICS	83%
SOUND	94%
LASTABILITY	80%
PLAYABILITY	82%
OVERALL	**80%**

megalomania



Select a god from:
Scarlet – a fiery, red-headed demi-goddess of the Pleiades.
Oberon – a ruthless, untrustworthy king of Algal.
Caesar – a vindictive and unpredictable god-father of the Trapezium mafia.
Madcap – a cunning and deadly Andromedan mercenary.



Since the creation a couple of years back of Bullfrog's *Populous* a number of games have appeared which take their inspiration from its power-centric blend of strategy and envirosimulation. What started off as a straightforward idea to put together a multi-directional strategic shoot' em up when Sensible Software began *Megalomania*, developed through its two year programming period into just such a game. But to dismiss it as a simple clone trading on the genre's popularity would be to miss the large amounts of original thinking and creative polish that have gone into its making.

Megalomania is about power. The scenario concerns a group of antagonistic gods vying for overall control of newborn worlds in the outer reaches of the solar system. It's a head on contest between them as to who controls the planet. This takes the form of armed conflict which begins in prehistory and ends, before the final battle, in 2001.

The game is divided into nine timezones or epochs composed of three islands each, the aim being to assert your control gradually through the ages. Secure all three islands and you move onto the next epoch. These islands often contain as many as three other gods attempting the same thing when you play, so winning becomes a careful application of time, men and resources.

If this sounds a little drab then don't believe it, because *Megalomania* rapidly becomes a frantic battle of survival first, and expansion second.

Once you're into the game, fighting through island by island, you effectively remain on one screen. All that changes are the icons which allow you to build weapons, create defences and employ the increasingly sophisticated technology at your disposal. You're given a hundred men to conquer your island although the aim is to waste as few as possible, keeping them in reserve for the final bitter hand-to-hand slaughter (known as the Mother Of All Battles) that climaxes the game.

The key to progression in *Megalomania* is employing the resources to their opti-



mum effectiveness. You begin in the first epoch with a fortress which you must first ensure is effectively

SCREENSTAR

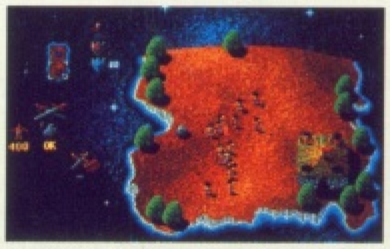




A battle fought over centuries by god-like beings is fairly reminiscent of The Highlander movies starring Sean Connery. Like the two films, *Megalomania* is just as original in its construction and execution. Comparisons will obviously be made with EA's *Powermonger* and *Populous*, but *Megalomania* is just as much fun if not more so.



Choose an island to begin your campaign and deploy the neces-, sary amount of men to pound the opposition into submission.







defended in case someone tries to do to you what you fully intend to do unto them. That task completed you've then got to create some more weapons so you can attack your opponents' fortresses. The armoury at your disposal to begin with is crude caveman fare of sticks and rocks, but as you progress the timezones shift allowing you to mine a variety of ores which you can use in factories and laboratories to gradually synthesise anything from cannons to biplanes, flying saucers and nuclear missiles. As you move through various timezones so your fortresses and the men you employ change character from caveman through arabs, Romans, Normans, Elizabethans, WWI troops, WWII troops, right up to the present day and beyond.

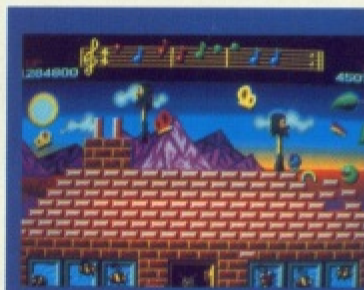
The key to victory is to constantly improve upon your technology by dissipating your forces in mines, factories and labs while ensuring you have enough troops to do the dirty work.

Megalomania is a skillful blend of wargame and strategy which avoids the ugly static screens often associated with those kind of games. Instead you can watch the conflict unfold as hordes of little men run around the screen killing each other. The graphics are simple but absorbing to watch and, most importantly, simple to use with the icons easily understood and employed.

It is the sound, though, which really puts the icing on this game. Given the option of effects or speech go for the latter, because there are a plethora of phrases and expressions from your opponents which are funny and useful for transmitting messages from the cockney girl in the factory to the cry of 'It's all over!' when you've put an opponent to the sword.

As an inventive and witty rendition of the paper/scissors/stone game *Megalomania* is a masterpiece. All right, its little men, islands and depiction of powermongering all echo *Populous* and *Powermonger*, but there's so much more to this than simple reinterpretation. If you haven't go the power I strongly advise you go out and get it. Worth its weight in gold.

Mike Pattenden



SENSIBLE SOFTWARE

The long-haired duo of Chris Yates and John Hare burst onto the 8 bit gaming scene with *Sword of the Sourcerer* on the Spectrum in 1985, followed a year later with *Galaxibirds* on the C64. They rapidly became one of the most sought after programming teams and produced games like *Microprose Soccer* and *3D Tennis*. They're best remembered for *Wizball*, an original blend of shoot 'em up and strategy that's gone down as a classic.

They were joined for the *Megalomania* project by Chris Chapman who graduated from producing business programs, including DTP and scanner software, to programming the complicated checking system the game employs.

Sensible's next project, due in approximately a month is a welcome sequel to *Wizball*. Entitled *Wizkid* it's literally a son of *Wizball*, but don't expect a simple update on the original.



MIRRORSOFT £30.99

" A skillful blend of both wargame and strategy "

GRAPHICS	89%
SOUND	95%
LASTABILITY	91%
PLAYABILITY	92%

OVERALL 92%

TWICE ACTUAL SIZE (90 x 133) - Please reproduce grey scale correctly.

STRIKER MANAGER

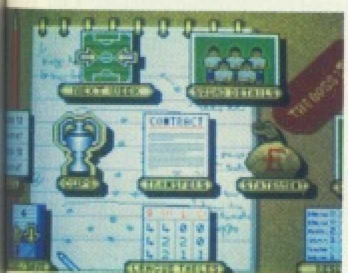
As the new football season looms, there are vital questions to be answered.

Will Gazza's tongue depart these shores in search of loadsalira? Will Arsenal once again be knocked out of the FA Cup by the mighty Spurs? And, finally, will *Striker Manager* score with the public?

The answers to these burning questions are, I predict, yes, yes and pass.

Football games broadly fall into two categories – the fast and furious goal-mouth action in the style of Anco's *Kick-Off* and the more thoughtful strategy games, which manfully follow in the footsteps of the legendary *Football Manager*.





D and H Games have bravely decided to go for the Kevin Toms' classic. And a creditable job they have made of it.

First off, *Striker Manager* is simplicity to play. Everything is icon-controlled from one screen. This allows you to access all manner of squad details, transfers, financial details, league tables and results etc.

Interspersed with the brain work are arcade highlights of the matches. Or, in my case, low-lights of several strategic disasters. But these spots are not really what the game is about.

Bravely, I accepted the hot spot at the helm of Sheffield Wednesday in Division Two. But Lady Luck deserted me and the lads and I faced an interesting relegation battle.

Still, it's early days and I'm sure the calls for my resignation are premature. But I will have to get to work with the team and player editor and make a few changes.

If, like me, you fail miserably there's the chance to skip the country and take part in any one of 16 European leagues, with a total choice of 280 teams, plus European Cup, UEFA and National Cup matches.

Unfortunately, *Striker Manager* may disappear without many people noticing. It is not sufficiently different to stand out. That and the fact that it's not branded with a big name from the world of football management.

Paul Boughton



Guide your team all the way to the top of the league or sit back and watch them plummet to the very depths of Division Four.

D & H GAMES £24.99

"Highly competent and accessible strategy game"

GRAPHICS	65%
SOUND	65%
LASTABILITY	80%
PLAYABILITY	82%
OVERALL	**73%**

BILLIARDS II SIMULATOR

Television has been responsible for smartening up the image of snooker in recent years. It's not very long ago that to admit you played snooker or billiards and, worse still, went to a club to play was to almost admit to having a shady and decidedly dodgy character – it's a wonder what a bow-tie and waist-coat can do to improve your image.



In *Billiards II,* Infogrames have chosen to present the game with a very glam image, all DJs, evening dresses and hostesses. 'Imagine a billiards club on the borders of a vast wooded park,' enthuses the blurb. It certainly makes a change from the days when most snooker halls seemed to be above Burtons the tailors.

Here you are given a choice of three types of games: French billiards, which uses three balls; American billiards, a 15 ball game; and Futuristic billiards, basically a couple of fun games played on odd-shaped tables.

Choice of game is made through a screen called the reception hall where you click on one of three doors to access the required version. You can also select one or two-player or training selections from this screen. Once the selection is made you have the option to show the colour of your money and bet on the outcome of the game.



Taking control is fairly simple. Click on the cue ball and the cue appears as a straight line. This can be moved around to get the desired shot. Once the position has been selected an icon known as the English Indicator appears. Quite why it's called this remains a mystery, but it allows you to put spin on the cue ball, and to decide the power of the stroke. Once selected, the stroke is carried out.

During play you can also access a series of icons to alter cushion and table friction, among many other options, plus an option to see play in 3D.

And that's basically it. The rest is up to your skillful play. Would-be pool hall husters and pot shot heroes should check it out.



Easy to use controls make *Billiards II* fun to play.

INFOGRAMES £25.99

"On the ball billiards sim which will test your skill"

GRAPHICS	69%
SOUND	68%
LASTABILITY	71%
PLAYABILITY	72%
OVERALL	**70%**

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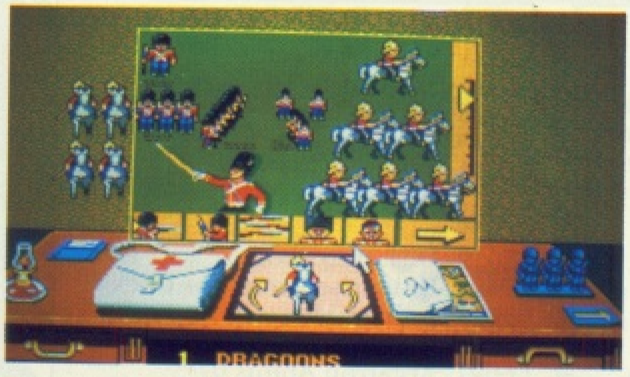
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THE CHARGE of THE LIGHT BRIGADE





From great military disasters, great patriotic propaganda is made. And so an appalling blunder which resulted in British cavalry charging a Russian gun battery led Alfred, Lord Tennyson to mythologising the incident in poetry. Of the 270 men of the Light Brigade who started out to ride the one-and-a-quarter miles to the guns, just 50 made it. The bravery was of the highest calibre. The carnage was appalling.

The setting is the Battle for Balaclava in 1854, part of the Crimean War, where 25,000 Russian troops attempted to take control of the area from an outnumbered Allied force of British, French, and Turkish forces.

The basic aim of the game, depending on which side you take, is for the Russians to take control of the area and for the Allies to repulse the Russian advance and retain control of Balaclava and the Causeway Heights.

The four main parts of the battle are covered: The Thin Red Line, The Charge of the Light Brigade, The Charge of the Heavy Brigade and The Battle of the Redoubts. The battlefield covers an area of six by three miles over which you can control the destiny of more than 40,000 men, 14 allied troop types and four Russian. Each type has five attributes – attack and defence strength, missile power, morale and number of men in unit.

Troops are displayed by animated graphics. Impressions call them 'exquisite.' I wouldn't go that far, but they add to the atmosphere of battle. Players can also access tactical and strategic maps to plot and chart the course of the battle.



I have never had much patients with war games in the past, but Impressions have made a very accessible strategy game. Utilising the same game system as used on the highly acclaimed *Rorke's Drift*, *Charge of the Light Brigade* isn't instantly satisfying. You get out what you put in. And that may take some time.

Paul Boughton

IMPRESSIONS £29.99

'A quality war game which also has visual impact'

GRAPHICS	65%
SOUND	62%
LASTABILITY	78%
PLAYABILITY	80%

OVERALL 71%

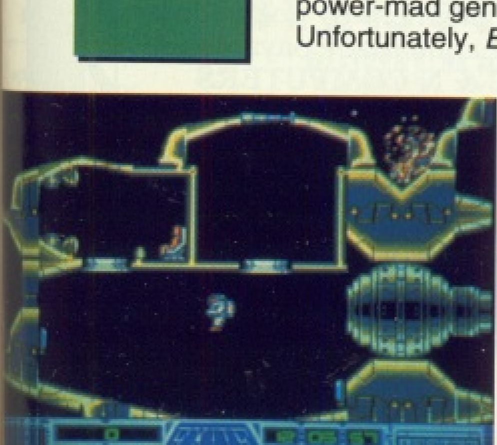
EXILE

He was the worst kind of villain, a brilliant man whose gigantic intellect had been drawn to the dark side. Ruthlessly, he tampered with the minds and bodies of his helpless victims. But don't jump to conclusions. This man does not work for an advertising agency. No, he's a genetic engineer known by the name of Triax.

Originally convicted and exiled into the endless void of space, Triax has set up base in the caves and tunnels of the planet Phoebus, resuming his evil experiments.

As you arrive on Phoebus, Triax strikes the first blow, stealing your space ship's Destinator, equipment vital if you are to ever escape the planet. Unarmed, except for your wits, you descend to the planet.

Once more we find ourselves facing a power-mad genius, bent on domination. Unfortunately, *Exile* is depressingly familiar in concept, plot and game play. However, it remains an enjoyable way to spend a few idle moments.



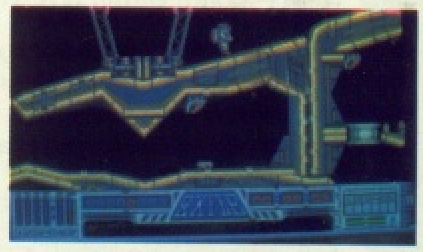
Once on the planet you can walk, or use your backpack to zip about, exploring, avoiding Triax's evil creations. The ultimate aim is to find his laboratory, where he is creating a race of maggot creatures destined to infest the universe, and destroy it.

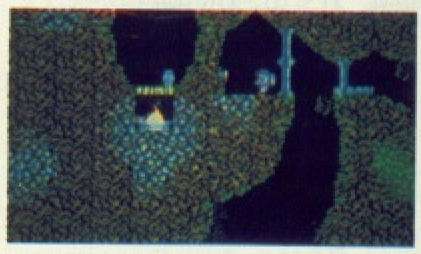
Weapons – grenades, a bullet-firing gun, the PX312 Blaster and Plasma Gun – can be found, stored and used when necessary and boy, are they vital when the going gets rough.

A nice touch when venturing into unknown territory is the ability to teleport. Hitting the R key stores the position. Later, if things get too hot to handle, you can hit the T key and teleport back to the Remembered spot, to rethink your strategy.

Exile is an extremely playable game, but it's not a vision of the future, more an affectionate tribute to tried and trusted game formats of yesteryear.

Paul Boughton





AUDIOGENIC £25.99

'Enjoyable but predictable game concept'

GRAPHICS	70%
SOUND	69%
LASTABILITY	70%
PLAYABILITY	71%

OVERALL 70%

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C428	Smith & Jones 1 (18)
C429	Smith & Jones 2 (!8)
C430	Smith & Jones 3 (18)

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E032	Boot block makers disk 1
E034	Printer utilities 2
E045	Business card maker
E046	Viruscope (good)
E051	Ncom V1.9 (modem util)
E056	Tetracopy
E057	Catalogue Workshop
E063	C Manual
E070	QL Emulator
E071	Disk B to above
E072	Disk C to above
E074	Spreadsheet
E083	Master virus killer
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E105	North C
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D008	Paranoid (Breakout game)
D013	Peters Quest
D020	Poker Solitaire
D026	Blackjack/Solitaire
D027	Star Trek disk A
D028	Disk B to above
D035	Break out games
D044	Flashbier
D052	The Drip
D054	Breakout Construction Set
D057	Letrix
D065	Wet Beaver Tennis Game
D069	Tiles/Battleships/Chess/Tetris II
D070	Tomtespelet (2 player)
D071	Return to Earth
D072	Star Trek the Next Generation
D074	UGA Games Compulation
D075	Snake Pit Game

Graphics Section

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F015	3D Arm
F025	Pugs in Space
F030	Gymnast Amin 1 Meg
F049	Fractual Flight demo
F057	Viz Pics (18)
F058	Fantasy Pictures disk A
F059	Disk B to above
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F091	Stealthy Manoeuvres 1 Meg
F097	Argatron Anims 07
F098	Argatron Anims 24
F100	Argatron Anims 02
F101	Argatron Anims 22
F102	Argatron Anims 23
F104	Argatron Anims 17
F109	Clip Art disk 1
F110	Clip Art disk 2
F111	Clip Art disk 3
F112	Clip Art disk 4
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F114	Disk B to above
F115	Walker demo 2 2 Meg
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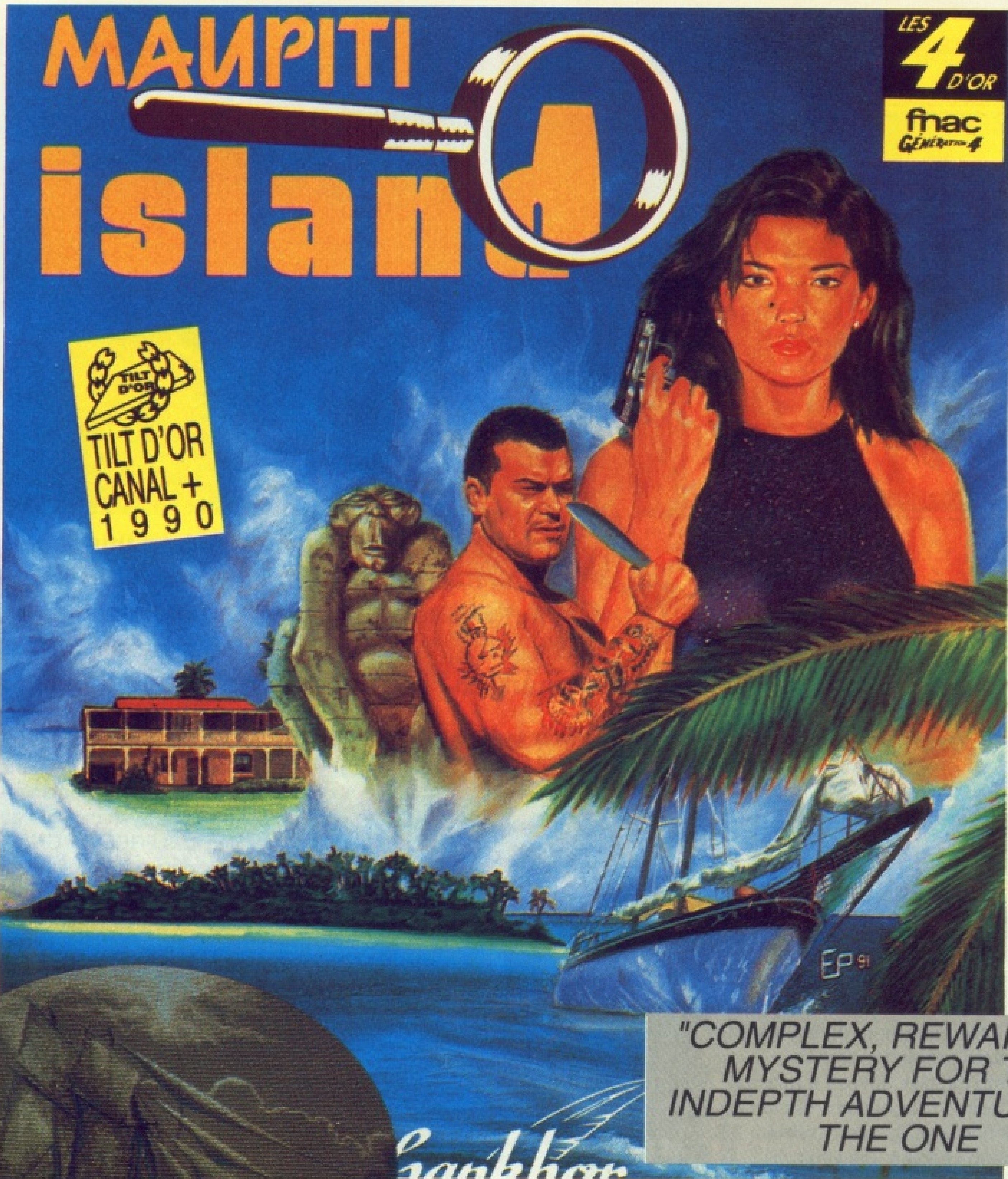
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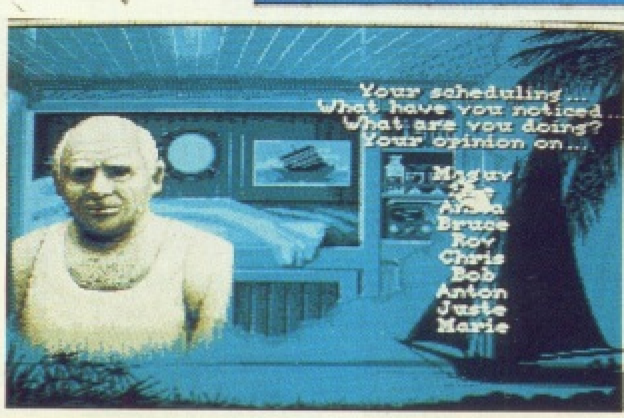
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RAMBO III

It's rootin', tootin', shootin' action with that clinically brain dead hero, John Rambo. The first mission is set in a maze-like fort, and our steroid-laden hero must rescue his colleague, Colonel Trautman, who is slowly being tortured to death. In the fort, various weapons and objects must be picked up in order to complete the game. Apart from stabbing and shooting enemy soldiers, *Rambo III* contains some puzzles which add depth and interest to the game. These are not too taxing on the brain, as they are fairly logical riddles to uncover. For example, keys can be used to open buildings and an electrified door can be opened safely with a rubber glove.



In stage two, Rambo's brain is reaching straining point as he is required to de-activate bombs. A strange scenario surely. Doesn't the appeal of Rambo lie in him being all brawn and no brains? In section three, things get back to normal when a footsore Rambo acquires a tank and sets about blasting everything in sight. The graphics and music in *Rambo III* are fairly pleasing, although the bird's eye view of the action is annoying and does nothing to make the player become immersed in the action. *Rambo III* is first and foremost a shoot 'em up, and that is where its appeal lies: bloodthirsty entertainment for the bloodthirsty masses.



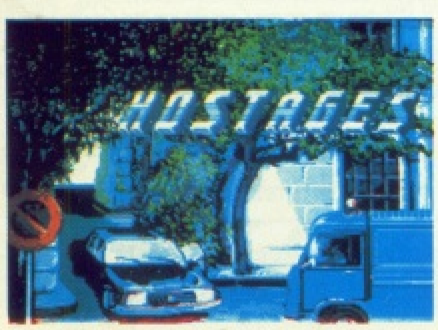


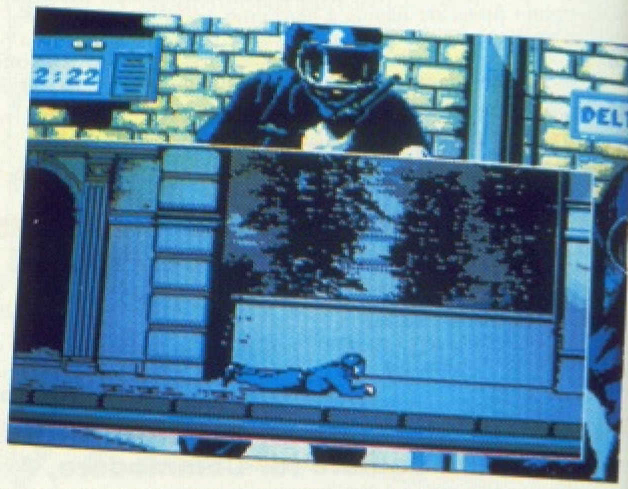
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Money too tight to mention? Bank balance edging further into the red? Fear not! Fiona Keating takes a monthly look at cut-price budget and compilation games that won't burn a hole in your pocket.

HOSTAGES

If you've been turned down by the SAS, then playing the game *Hostages* is the next best thing. An embassy has been overun by terrorists, and as the head of the Terrorist Intervention Combat Team, you are in control of all operations. There are three marksmen, called Delta, Echo and Mike. The aim of the game is to get the hostages and the marksmen out of the building without any loss of life. It's going to be tough, so start with the easiest level. Choose the rank of Lieutenant, who only has to contend with a small number of novice terrorists and who will train you up for the harder missions. The more difficult levels have an increased number of hostages and terrorists with lightning fast reflexes.





The graphics are excellent, with the masked combat team dodging the searchlights of the bad guys. Roll or crawl along the floor and if you feel that you're being watched, dive into an open window or hide in the dark doorway of the 'Hot Club' bar! Unfortunately, the terrorists' bullets are hard to avoid, as you've no idea if you have been spotted. It's difficult to progress without being shot. But when one of your team enters the Embassy building, abseiling down the wall is great fun. Exploring the rooms adds depth and excitement to the game. The heart beats faster as you approach the terrorists and attempt to rescue the hostages. Who dares wins! *Hostages* is a complex and absorbing game. Easy to get involved in and hard to tear yourself away from.

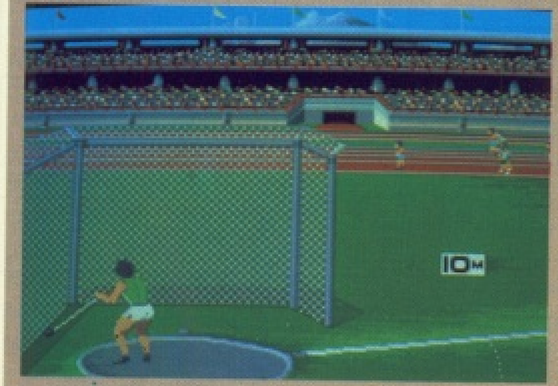
KIXX 16 OUT NOW £7.99 84%

THE GAMES - SUMMER EDITION

If you're an avid sports jock or a wily athletics couch potato, then this collection of sports games is definitely for you. A total of nine sports are on offer, each with a training option so you can build up your prowess before taking on the big boys in out and out competition.

Perhaps the least strenuous event to take part in is the archery contest. A steady eye-and-hand co-ordination is needed in order to score a bullseye. After each arrow zooms towards its target, a close-up of your shot appears, enabling you to perfect your aim and direction. The gymnastics events are the most complicated and need the skill of an Olga Korbut. Your performance is judged mainly on difficulty and composition. A Lying Hang Pirouette Straddle will be awarded with plenty of points, but a Reverse Splat Fall Off Low Bar earns an embarrassing ripple of laughter from the crowd! The most potentially violent, both to yourself and others, is the Hammer Throw. It's important to memorize the correct moves of the joystick, otherwise you'll end up with the hammer wrapped around your head.







An event which gets the adrenaline racing is Velodrome Cycling, a 1000 metres sprint. Stick close to the inside track to gain an advantage on your opponents and when the bell sounds for the penultimate lap, go hell for the leather to reach the finishing line! But make a bigger splash by leaping into the Diving competition. There are eight forward and backward dives to attempt, the greater the difficulty level, the higher the score awarded, but a slipped disk may be your reward as you try to combine a Forward Somersault with an Outside Back Pike.

In all, *The Games – Summer Edition* is extremely good value for money. The graphics are excellent and every sport is portayed in great detail, and the many extras include a medal ceremony in which you can sob with patriotic zeal when your country's flag unfurls. However, the disk swapping is tedious.



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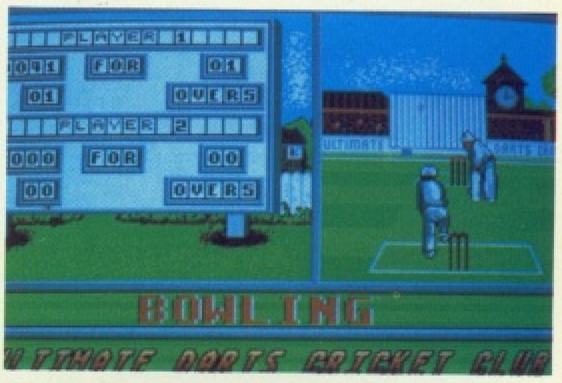


JOHN LOWE'S ULTIMATE DARTS

Did you know that darts is one of the most popular and widespread games in the world, with millions of players in the UK alone? If you are one of these fanatics, then *John Lowe's Ultimate Darts* will send you into paroxysms of ecstacy. Play against the professionals like Eric Bristow or Jocky Wilson. Find fame and glory in competition play, either at the local pub or in the world championships. The actual game is mouse controlled, and you can either play against the computer or an actual opponent – but beware of playing against the computer as it plays better than anyone in the world!

Aiming at the darts board is not at all easy. The target wobbles around alarmingly as if you were delerious, or drunk. Even stranger things happen in this game. What about a round or two of darts cricket or darts soccer? Darts cricket involves aiming at the bullseye when bowling to try to knock out your opponent. In darts soccer, you have to outscore your opponent to gain possession of the ball – an extremely inventive, if not to say bizarre applications of the game of darts. Perhaps that's why the game is called 'ultimate'!

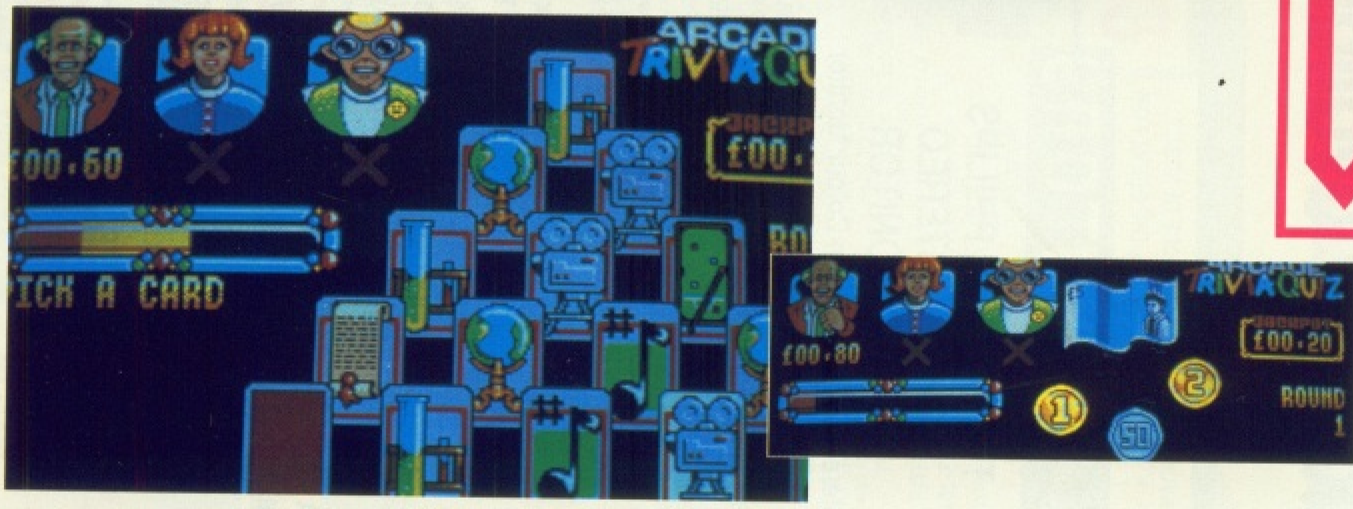
The graphics are interesting and detailed. If you hit the wire on the board or two darts land in the same place, then the dart bounces off the board. The music and sounds could be better. It lacks shouts and belching from the boozy crowd and cries of 'On the Oche!' An interestingly different game even if you're not a darts enthusiast, but beware of growing beer bellies while playing it.





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ARCADE TRIVIA QUIZ



A great chance to test your general knowledge expertise without sending begging letters to appear on Blockbusters. Test not only your panoramic wisdom but also how fast your reflexes are by anwering the questions within the time limit. *Arcade Trivia Quiz* is not just for the high-minded academic. No sirree! Huge amounts of money can be won, as you rake in the cash with every correct question you answer. If you manage to answer all the questions in a section, you can go for the big cash run. This is where the shekels can be raked in. Who says it doesn't pay to be a swot? This game brings out the gambler in everybody. A jackpot question allows you the option of doubling your money. The sky's the limit if you wish to go for gold, but will you be a cowardly custard and cash in your winnings? The topics covered range from art and literature to sport. They vary from questions on Virigina Woolf to the birth date of Terry Wogan!

The graphics are cartoon-style, which blends in with the jokey feel of the game. However, they could be improved as the main, if not the only selling point of the game, are the general knowledge questions. The worst feature is the music. A dreadful honky tonk piano plays incessantly throughout the game. Come back, Liberace, all is forgiven! *Arcade Trivia Quiz* will come in useful for practice at the local pub quiz but unfortunately little else.

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STACK UP

The world is full of people who just love to keep things tidy. *Stack Up* caters for these neat freaks, as the aim of the game is to collect groups of blocks made up of same colour objects. This game is very similar to *Klax*, although *Stack Up* differs in that you can choose different styles of playing blocks. Very useful if you get tired of looking at the same design for hours. Among icons to choose from are weather symbols or outer space symbols. The music is one of the best features; a Japanese style tune has a relaxed, oriental feel. Hording points can become easy if you know how. A vertical line of three will gain 200 points, but going for a diagonal line will credit you with 1,000 points.

Stack Up not only requires lightning quick reflexes but, to be successful, you need to think quickly to plan your next move. On the bottom left of the screen, the next combination of blocks appears, and in that split second you have to think out the positioning on the main screen. Although *Stack Up* has plenty of depth (it has 22 rounds in each level), it's a game that is either loved or loathed. It's like an adult version of a baby's building blocks and perhaps that is where *Stack Up*'s appeal lies. Let's hear it for second childhoods!





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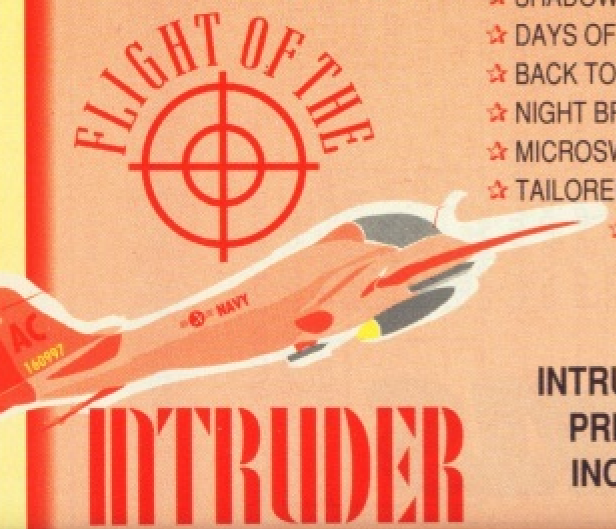
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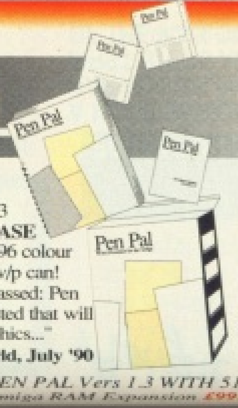
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- Front Panel Pitch Selection
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- Reverse paper feed
- 12 month warranty
- Paper park with auto single sheet loading
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LEVEL SIX

This is a fairly straightforward level as the main opponents are the Kenku. In combat they often fire Magic Missiles which are easy to dodge. Their eggs are useful as food, although it's wise to save a couple for level seven.

There is an evil wizard on this level who possesses some important information. Make sure you collect any darts or daggers you find as they are necessary to open up secret passages. To exit the level you need three Dwarven keys, two of which can be found by climbing down pits that lead to small rooms.

LEVEL SEVEN

The Kenku eggs can be used to bribe the Drow Captain at the start of the level, but this only works once. When it comes to fighting Drow, you'll need the Remove Paralysis spell or else you'll find yourself unable to move on. A useful trick is to soften them up from a distance with Fireballs and other offensive spells.

A word of warning. Pressure pads activate Fireball launchers – but if you run quickly over them, you'll usually escape unharmed.

It's essential to note that levels six, seven and eight cannot be completed in order. In most cases you must go down, find some steps, and then come back up again elsewhere, most likely to somewhere you have not been before. In one case you will require at least four keys to exit – three of which need to be different.

LEVEL EIGHT

This stage is populated with fire-breathing Hounds. There are some invisible teleporters (you may have met these before) which can severely hinder your mapping efforts. In the room containing a Hound generator it will seem as if you're trapped, so look around carefully for a switch which slides back from a nearby wall.

LEVEL NINE

This level has three tough sections all of which are accessed individually. Two of them are fairly small, containing useful objects and an essential Gem/Key converter. Make sure you pick up all the rocks as some are special – apart from being Plus One rated, they can also be used as keys.

With more tunnels and Drows than you can shake a magic stick at, Khaled 'Troll's Moll' Howlander, returns from his quest with a devilishly clever solution to Eye of the Beholder's last seven taxing levels.



EYE OF THE



Prepare to meet your maker! This anorexic-looking character may take extra brawn to overwhelm. If he proves unstoppable, subtle use of magic could be the answer to outwit him.



Here, too, is an Oracle of Devouring which swallows your Orb of Power. Be on the look-out for fake walls and secret rooms (there should be about three), one of which contains a Drow shield. Be alert in the Hall of Thieves, as all the goodies you find are very close by.

LEVEL TEN

Mantis warriors are the main enemies on this level. They're quick but dumb, so blast them from behind before they see you. But once spotted, they move fast.

Here, you will find Prince Keirgar and Shiva, providers of valuable information. This level does not offer too many problems although be wary of the doors marked 'Fire' and 'Flood'. The exit from this level is a pit which lies behind two secret walls. The Ring of Feather Fall proves useful when dropping down it.

LEVEL ELEVEN

The small switches revolve the whole of the square. Align it with the stars to reveal an exit in every direction. The Mind Flayers are tough and can also



Could this be a trap or a tangled web of intrigue? Explore cautiously as a single hasty move could herald the end of your quest. Use all of your character's special qualitiies to get the outcome you desire.



paralyse from a distance using a Psychic Blast. It's best to attack and then retreat behind a door until their spells wear off.

Many walls move, so keep an eye out for small switches. The Dwarven Healing Potion (for the King) and the Orb of Power are found on this level, and can be used at the Oracle of Knowledge. To get to level twelve you need to use the Portal.

LEVEL TWELVE

The Golems on this level prove to be formidable adversaries and seem to be immune to magic, so it's best to cast spells that will help your two front characters. Numerous secret rooms can be accessed by pushing lamps, small squares and parts of the Eye decorations. Using the three teleport rooms makes it easy to get lost and therefore very difficult to map, so put useless objects at the end of every route to mark the way. The Room of the Spheres requires three Orbs of Power.

As for the Beholder, you`ll have to wait and 'clock' him for yourself.

E BEHOLDER











HINTS AND TIPS Maps are essential as secret rooms make things confusing. Go as far as possible without opening any doors as this keeps unexplored areas down to a minimum. If you really get stuck, jump down a pit then search for a way back up as you may have missed something. Remember that some pressure pads can be activated from a distance by throwing objects onto them.

When your character's strength is low, you'll find that there's a long wait between clicking on the weapon icon and the character attacking. It's quite tempting to keep clicking on the icon to make things happen faster – needless to say this has no effect!



BUZZ



VIRUS BUSTERS

Judging by a few calls we've had this month it seems that, along with the virus killer we gave you with the August issue, on a batch of the disks we also included a genuine virus. Here's what it means to you, and what you can do about it.

WHAT IT DOES

When you insert an infected disk in the computer, the virus immediately transfers itself to a rarely accessed area of memory. It then sits there patiently waiting for a write enabled disk to be inserted into the disk drive. If it notices one, it checks the boot block of the disk to see if it has already been infected. If it has not been infected, the virus will transfer its own code to the boot block of the disk, erasing any other boot blocks which may be there.

If it was a DOS format disk that the virus infects, then all is well and good. The use of a virus killer will easily kill the virus stone dead, wiping it both from your disk and the computer's memory. If it was not a DOS format disk, then although a virus killer will eradicate it in the same way as it did with the DOS disk, when the disk became infected, information may have been displaced.

HELP IS AT HAND

On this month's cover disk, we've included *another* virus killer which is capable of killing the Revboot virus. Full instructions are provided in The CU Collection, beginning on page 14.

If you suspect that your disks have been effected, then don't panic, all is not lost. As the UK's leading Amiga dealer, Silica Systems provide numerous services FREE OF CHARGE to their customers. One of these is a free virus killer and checking service. This has been extended to all CU Amiga readers, who only need to send their suspect disks and return address to Silica Systems for a FREE virus check. If any virus is found, Silica will try to recover the data on the disk. For full details of the many services that Silica provide, call them on 081 309 1111. Please note though, that CU Amiga cannot be held responsible for disks that are damaged or lost in transit.

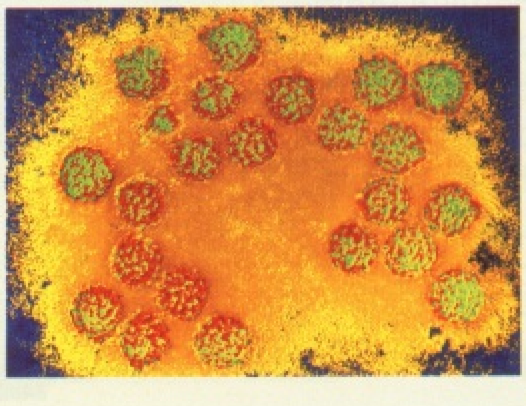
Send your disks to:-

Virus Returns
CU Amiga
Priory Court
30-32 Farringdon Lane
London
EC1R 3AU

All disks must reach us by 26th September.

WHAT SORT OF VIRUS IS IT?

- **The virus is called the Revenge Boot Loader, also known as Revboot, or Revengeboot.**
- **It is an old virus that is quite primitive and easy to kill. It can be killed with many utilities including Kill Da Virus III, Master Virus 2.1 and 2.2, and Pseudo Ops Virus Killer.**
- **Revboot is a boot block virus, which means that it infects the boot sector of your disks.**
- **In general, Revboot is not particularly virulent, although it cannot be detected by the the virus killer we installed on last month's disk.**



LIFE & DEATH

Gather round, Ladies and Gentlemen, as Mark 'Doctor Death' Patterson masters the intricate art of performing an appendectomy.

BLEEDIN' NORA

Having successfully diagnosed the patient as suffering from appendicitis, on entering the operating theatre, the first job is to wash your hands and don your rubber gloves. Next, clean the area with the antiseptic (the skin's colour is lightened as a result), and place the drape over the top left corner of the patient's abdomen. Dose the victim up with antibiotics and put some blood on the Intravenous Drip. Now comes the fun. With the skin all germ-free, pick up the scalpel and make an incision from the top left of the area to the bottom right, ensuring that the cut is kept as straight as possible. As it starts to bleed, clamp the bleeding areas with the scissor-like clamps and cauterise them with the tool provided (we are assuming that you know what tools are which, if not, check the manual). Clean away the blood with the sponge and pull the skin apart with the retractor.

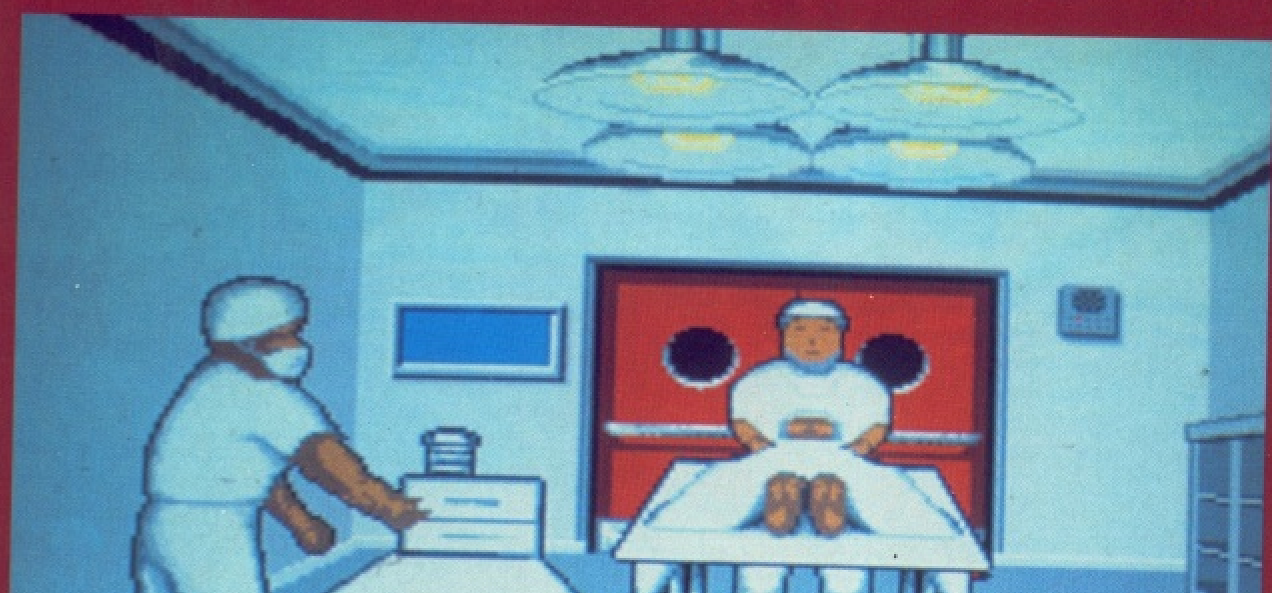


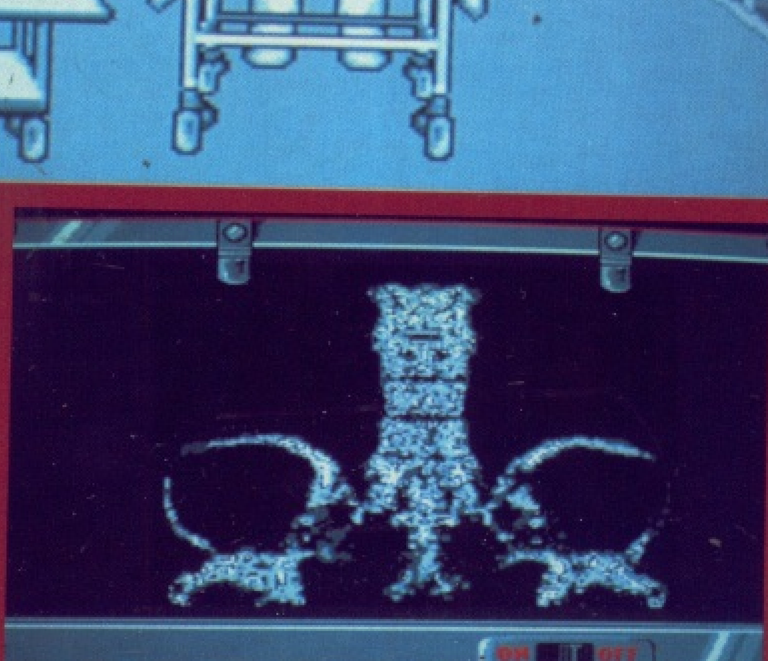
Patients whinge no matter what. Look at this one, nothing more than a dose of marsh-gas.



SLICE 'N DICE

The muscle layer below is now revealed. Now repeat the incision and blood-stemming as before. The next layer contains no blood, so hack and slash it back. Following that is the transverse muscle layer – this has to be cut from top-right to bottom-left. Retract this and you should see the Cecum (not to be confused with the chirpy ex-Goon). Next, scrape a little fat away from the top-left area using the scalpel, but be careful not to cut it. Now ➤



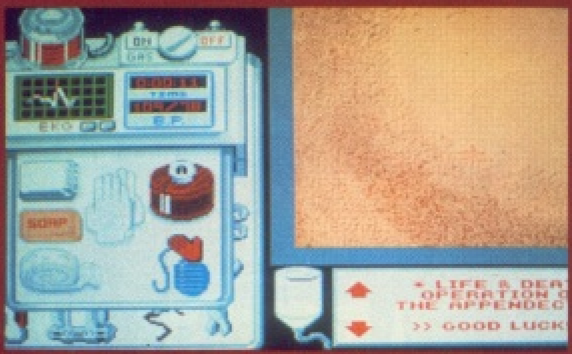


X-rays are the best way to tell how a patient is doing. If there are little lumps above the pelvis, they've got kidney stones and you'll get reprimanded if you try to remove them. Don't forget to give your patient a thorough examination, it would be a shame to pass over the chance to cut someone open.

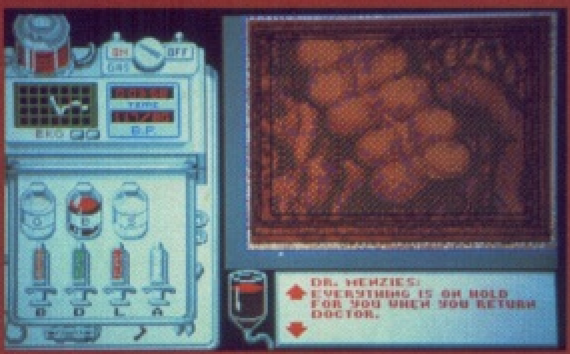
LIFE & DEATH

➢ raise the area with a clamp and use the scalpel to make a tiny cut. Cut along the left-hand side of the Cecum in a top-left to bottom-right incision, ensuring once again to keep it straight. As it opens up, take a sample of the liquid that can be seen inside, then use suction to get rid of it. Now raise the Cecum using the hand icon and pack the gap with your gauze. This reveals the appendix.

Have A Heart The biggest problem facing you is heart failure. You may be able to stomach hacking apart someone's innards, but they often object. If the EKG shows an abnormal heart beat you'd better act fast. Fibrilation is shown by a large, irregular beat. This can only be cured by a swift dose of lidocane. Atropine is needed when the heart rate slows down. If you have Ken Shepherd on your team he normally lets you know what's going on with the heart and how best to deal with it. Always check-out the EKG before retracting, if the heart plays up while a fat layer is being pulled back you have to wait for that particular operation to finish before you can administer any drugs. Don't worry about blood pressure, 100 years ago surgeons believed it was good for an ill patient to lose a bit of fluid. Listen to advice. Your team are far more capable than you are, and don't worry about losing the occasional patient.



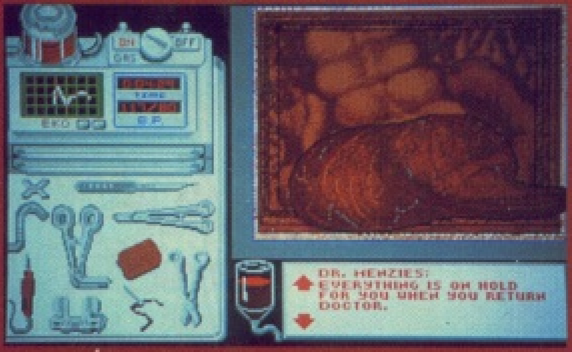
Their life is in your hands. Prep the victim for operation by first scrubbing your hands, then scrubbing them with iodine and dropping the drape over the. Administer antibiotics and a blood transfusion. Don't forget to switch the anaesthetic on. You may be tempted to scratch out your name on their abdomen with a scalpel, but this will only get you into trouble.



The big thing in the middle is the Cecum. To get to this, scrape the peritoneal fat in the corner of the wound, place a clamp over it, then hit it with the scalpel again. Remove the clamp and cut from top-left to bottom-right with the scissors. When you break through, use the test tube to take a fluid sample and the pump to extract all the nasty abdominal liquids.



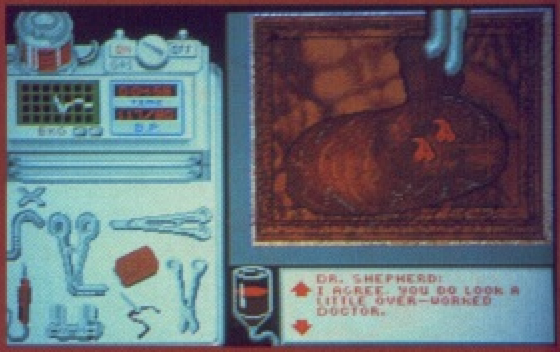
Click on the appendix with the hand icon to raise it. The next thing you should do is take the gauze from the top tray (it looks like a toilet roll) and drop it under the appendix to prevent it from falling back into its usual hole. Be careful not to slash anything as you'll get poison everywhere, kill the patient, and ruin your overalls.



You've exposed the appendix. It's tempting to grab hold of the scissors and hack away. Don't do this, otherwise you'll spray poison over you and your team (see previous caption). Grab hold of the side of the appendix with the hand icon and click twice to extend it.



Zero hour and the big snip. Grab the forceps with your shaking hand and click on the extended appendix. Even a skillful surgeon needs a couple of attempts to find the right location. Don't worry if you miss, the patient's anaesthetised, so he won't mind.



Plant a clamp at either end of the mesoappendix artery. Clip a hole in the upper-middle of the appendix. Sew a suture in the hole. Place a clamp in the places shown on the picture and cut a line between them. Cut where the forceps meet the appendix.



You've done it! The appendix is out, and the patient has somehow survived. Good for him! Slap the organ in the middle to invert the stump which used to be attached to the appendix. Sew a suture here and you can start to stitch him (or her) up.



Once you've cleared up, use the retractor to release the various layers of pinned-back fat and skin. Sew up each layer bar the last. Skin clips have to be used to prevent scarring. If you're feeling mean you could always switch the anaesthetic off before the patient wakes up.



Don't forget to remove all clamps/forceps/scalpels/digital watches before closing your patient up. Remember, Doogie Howser never has to visit the morgue and neither should you, unless you're feeling really sloppy.

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HELPLINE

ENQUIRIES

SHADOW WARRIORS
Can anybody help me get past the monsters by the river in level four of *Shadow Warriors?* How about an infinite lives cheat to ease my frustration?
Daniel Harrison, P1

ZOMBI
I can't get the lorries to start in *Zombi*, CU Amiga's free game in July. Help!
Amrit Bhachoo, P2

UN SQUADRON
I need a cheat to get me through level four of *UN Squadron.*
Sami Othmani, P3

SHADOW OF THE BEAST
I cannot find the key to the door at the end of the flying section. Where is it? It's getting on my nerves.
Stuart Logan, P4

HUMAN KILLING MACHINE
I am totally useless at this game. I need a POKE or tips.
James Wenbon, P5

INDIANA JONES AND THE LAST CRUSADE
Please help someone who is stupid enough to own this game. Give me a cheat. It's really getting to me.
David Dennert, P6

TOKI
How do you get infinite lives or invulnerability. I am stuck.
Jason Morris, P7

BARBARIAN II
I can't get past the monster on the right of the screen in level four. Can anybody send in a cheat?
Paramjit Sahota, P8

OPERATION WOLF
I keep getting killed halfway through the second level. I need a cheat.
Mark Welch, P9

DRAGON'S LAIR
I need an infinite lives cheat for this game. I can get to the rapids, which is quite far, but get annoyed having to go back to the start.
Edward Butler, P10

DUNGEON MASTER
How do you cast spells? All I get is the message that someone or other casts a meaningless spell. Help me! I own an Amiga 500.
Tristan Kaempf, P11

TEAM YANKEE
How do you get past level three for the rank of sergeant in *Team Yankee?* I keep on getting overrun.
Edward Gough, P12

NIGHT BREED
How do you get past the chasms in the interactive movie version? I keep getting knocked out.
Kevin Nicholls, P13

SWITCHBLADE 1
I need an infinite lives cheat to complete this difficult game.
W. Robinson, P14

PP HAMMER AND HIS PNEUMATIC WEAPON
I can get all the treasure in level one of this CU Amiga cover demo but can't find the exit. Help!
Samantha Teroni, P15

SECRET OF MONKEY ISLAND
My crew are totally bone idle and are just lying in the sun doing nothing. How do I get to Monkey Island?
Jud Mey, P16

TURRICAN
Tell me how to complete level 4-2 before I breakdown and cry.
David Atkinson, P17

LEISURE SUIT LARRY
I have married and am in the honeymoon suite but having trouble ordering wine. How do you get the chewing gum out of the phone?
Rown Mitchell, P18

DEUTEROS
I have several orbital factories over some moons and planets and I'm trying to get certain minerals from the surface. But since they don't have ground bays I can't land with the shuttle and drop off a derrick., What do I do?
Peter Wicherkiewicz, P19

NINJA REMIX
I'm stuck in level two in the swamp section. Can anybody send a map or solution to the whole game?
Deji Alcerele, P20

AWESOME
How do I return to the ship after the first planet? The hints in the manual don't work or else I'm to thick to understand what to do.
Thomas Foss, P 21

GODS
Has anyone got a cheat? It's a good game but a bit hard.
Stuart Holt, P22

MIAMI CHASE
I can only get to level six. Any chance of a cheat for lives or time?
Stuart Benbow, P23

ACTION FIGHTER
The cheat ZBACK DOOR which you type on the scoreboard does not seem to work. Are there any others?
Robert Bates, P24

VOODOO NIGHTMARE
I have completed the first temple and can get to two others. In one I am stuck behind some large elephant tusks and in the other it's pitch black. What am I doing wrong? Restore a little sanity to my life as I'm going mad.
A.C. Bernascone, P26

NINJA TURTLES
I'm hopeless. I can't get past level one. I need infinite energy to complete this game before I turn green.
Kim Chirkoff, P27

MIDWINTER
Is there a cheat for *Midinter?* I cannot get anywhere.
Stuart Weir, P 28

ZAK MACKRAKEN
I cannot find the lighter in this adventure. Can anybody help?
Geir Ore Ostro, P29

FULL CONTACT
I can only get past the first three levels on this game. Has anyone got a cheat for infinite lives or energy?
Glen Beckett, P30

NARC
Please could someone send in a cheat for infinite lives or for skipping levels.
Gavin Page, P31

F18 INTERCEPTOR
I cannot get past the search and rescue mission. I've destroyed the attacking planes, but I don't know how to rescue the pilot. Please help.
Nils-Endre Sjoberg, P32

STRIDER II
Is there a cheat for infinite energy?
Cameron McIntyre, P33

RESPONSES

GOLDEN AXE (M1)
Play in one player mode but with two joysticks. When you die press fire on the other joystick to get three extra lives.
Wayne Juggins, Bromsgrove

ROBOCOP 2 (M3)
On the title screen type SERIAL INTERFACE with spaces. Now follow the instructions to top up your energy and skip levels.
Amrit Bhachoo, Maidenhead

GREMLINS 2 (M4)
Enter your name as SINATRA on high score chart for infinite lives.
Adrian Scotland, Leicester

BLOOD MONEY (M6)
Pause the game and press Help for infinite lives.
Adrian Scotland, Leicester

VOYAGER (M9)
Activate cheat mode by entering 'When the Sweet Showers of April Fall' on the options screen.
W. Robinson, Lytham

ARMY MOVES (M10)
On level one hold down Alt, 1, D for immunity and for the same effect on level two hold down Alt, 1, J.
David Lewis , Wood End, Warwickshire

CADAVER (M11)
To get key two, go to the guards on level four. Ignore the levers until you have the guard key from the north passage, the candle and shuriken (in pillow). Open the wall above the bed to retrieve the second key.
Jules Hawkins, Bromsgrove

CHUCK ROCK (M12)
On the first screen press Escape and then type 'Uncle Sams' for infinite energy. Type 'Estrano' to be able to fly and 'Turn Frame' to select levels. These should be typed in during play.
Adrian Scotland, Leicester

ELITE (M16)
Type 'SARA' on copy protection screen as the word from the manual. On the second attempt proceed as normal. Now, by pressing + you will be able to change the amount of cargo and weaponry.
Adrian Scotland, Leicestershire

AWESOME (M22)
To gain invisibility and every weapon available, first play normally until you are inside the ship. Move the cursor to the shield (top left) and then press + on the numeric keypad and the Fire button at the same time. The screen should flash green and then, while playing, you should be invisible. You can pick any weapon by pressing any of these keys: 1,2,3,4,5,6,7,8,9,0. The next two keys with the - and + on can also be used. Skip levels by pressing F1.
Edward Butler, Buckinghamshire

ARMY MOVES (M23)
Type in KARENBROADHURST (no spaces) and a cheat message will appear. When you start the game you will now find that the collision detection has been removed.
Gavin Page, Milton Keynes

CHASE HQ 2 (M25)
On the title screen type IN A GARDEN then start the game and press T for extra time and N for the next level. Simple when you know how!
David Lewis, Wood End, Warwickshire

HOW TO USE THE HELPLINE

IT'S EASY. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response or mark it 'Enquiry' if you need some help. Post your letters to : **Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. If you are making an enquiry include a few lines explaining why you need a poke, cheat, help etc.

If you are replying to any of these enquiries, don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each one on a *separate* sheet of paper. If you send in a response but have an enquiry too include them on separate sheets. That way we can file everything in neat alphabetical order.

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HELPLINE

a d v e n t u r e

Welcome to what surely must rate as the most useful aid to trapped adventurers in any mag. This month's column is fair bustling with all the latest news and stories, and is backed up by the ever0useful Helpline where your questions are answered. So, if you are trapped by a demon or stuck behind a locked door, drop us a scroll...

N E W S

The hot game announced this month is *Might and Magic III* by New World Computing, who are distributed by US Gold in Britain. The Amiga version is scheduled for a September release, and from the demo I've seen it has the most impressive graphics of any RPG around (yes, including *Eye of the Beholder*). The entire *M&M* system has been revamped, which it needed to be, and now makes greater use of mouse control. Providing the gameplay's as stunning as the graphics this will be a winner.

Delphine's next adventure, *Cruise For A Corpse*, is set for an August release. Who said the summer was a slow time for software? Yet again US Gold are distributing the game, so keep an eye on the games shelves in your local shop.

I N P U T

DRAGON FLIGHT

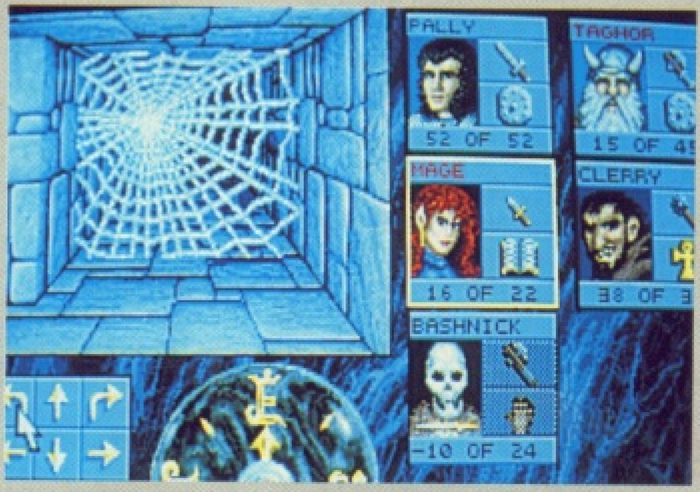
Thalion's game of overgrown lizards has turned into a major headache for E Doran of Basingstoke. He can't find his way past the riddle tongues, except for one he's worked out as ZOFINUE. How does he get past the guards? He needs to get the Orc King's treaty signed. Does anyone know the way forward from here?

CAPTIVE

Henry Barker of Middlesborough is finding this game a general pain. He's got to the second dungeon/base, but is unable to escape. He's worked out that the die can be used to find out the combination of doors, but unfortunately it doesn't work on the second door when you're escaping! He keeps getting blown up. Does anyone know what he should do?



Curvaceous Elvira is set to star in a sequel, both in arcade and adventure formats.The game's scheduled for a February release.



Also on the sequel front, *Eye Of The Beholder II* will be here for Christmas.

BARD'S TALE III

Jeremy Iveson of Stoke Poges, Buckinghamshire, doesn't know how to find the phrase for entry to Lanatir's Tomb in the Ice Dungeon of Gelidia. Otherwise, he's really enjoying *The Thief of Fate*, so help him out so he can explore the rest of the game! Adrian Scotland of Narborough, Leicester, needs to know the name of Lanatir's blood. Someone out there knows, so write in to help them.

THE PAWN

The paper wall room is causing David Maddison to tear out his hair at the moment. He has the rope and hook, and seems to be carrying loads of objects, such as a plant, carrot, teapot, limbecks and flasks, wallpaper and paste, etc. Should he kill the adventurer? The wizard (in the room past the dragon's cavern) keeps killing him as soon as he enters. What purpose has the pool of water smelling of ammonia? How does he get past the snowman?

LEISURE SUIT LARRY III

Michael Stewart of Aylesford desperately wants to get divorced, but can't find his papers. He's collected the credit card and has the sack from work, but doesn't know what to do next. There must be someone out there who can help him get rid of his wife, so let me know!

OPERATION STEALTH

Mura and Atilla, two adventurers in Turkey, need help to get themselves through some fishy trouble. They've been caught by Spider's gangsters and placed in a cage. Hungry piranhas eat them after a short time, and they can't extricate themselves from the trap. How do they get out of this one? Meanwhile, Dale Redfern of Alnwick, Northumberland, has passed this area but is trapped inside a room with an

HOW TO USE THE ADVENTURE HELPLINE

Write to me, Matt Regan, at Adventure Helpline, CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, with your problems and any useful hints you can give in response to those readers languishing in these pages! Make sure you include your full name and address, and I will do my best to get back to you personally.

HELPLINE

adventure

➢ electrified door and a man behind a bulletproof window. So those in the know should let them know!

HERO'S QUEST

This Sierra RPG has foxed Glenn Lacey of St James, Northampton. He has a score of 250 out of 500, but is stuck in the brigands' HQ. He believes he has to bring down a chandelier on the heads of three approaching brigands, but he can't release the rope. Another problem he's experiencing is getting the goon Crusher to move off the trapdoor in the bar. He's tried buying a Dragon's Breath for him, but then can't leave the bar until he (the Hero) has drunk it. Any ideas?

INDIANA JONES AND THE LAST CRUSADE

A Dutch reader, Ad de Vos, considers this a very amusing game, but is stumped in the caverns at the point where he has to play some notes on the skulls in the tomb. He's looked in the grail diary, but he's finding the English a bit tough to read. Can anyone help him get past this bit?

OUTPUT

DUNGEON MASTER

Maxwell Hicks of Swansea is having problems on the fourteenth level. He's descended the staircase and come across a keyhole with a strange, backwards E-like symbol next to it. He doesn't know which keys fits. Well, Maxwell, you need the Winged Key, as this opens the level containing the dragon (and the gem of the Firestaff). The key is on level seven, the Tomb of the Firestaff, but you'll need to find the Ra keys to gain access to this level. One of the knights on level eleven has this, and your best bet is to lure him to the hidden pits in the big room, then activate the pits to drop him. Now use the rope (or simply fall) to get down there, collect the key and kill the fire elemental with anti-material spells and/or vorpal blades. Teleport back up and continue the level.

As for the rats you're unable to kill, Maxwell recommends a few power-six fireballs usually blast them to smithereens. You'll need a total of three Ra keys to get to the Firestaff. Then things really start to get tough...



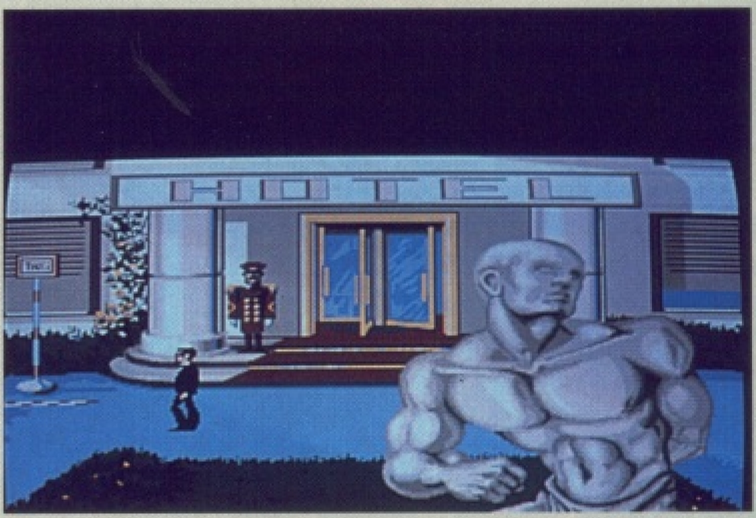
Once Indy has layed the skulls, 'water' laugh he'll have as he explores the catacombs.

ELVIRA

Mr S L Highfield of Willenhall, West Midlands, has written to answer the problem experienced by Paul Haswell. Paul was unable to kill the falcon. Use the crossbow to do this. You'll then find the key on the body of the falcon once it's snuffed it. Thanks, Mr Highfield. Does anyone know how to put the crown on the crusader's head?

POLICE QUEST II

Ivo Bos of Sevenum, Holland, is stuck without his business card, which he needs for the combination to his locker in the police station. He thinks it might be in his car. Wrong! It's in your wallet, Ivo, which is obviously situated on your body. Open it up and you'll have the card and combination you require.



Agent Glames ponders the troublesome Piranha problem...

LEISURE SUIT LARRY III

J Wheatcroft of West Wickham, Kent, has responded to the plea for help of Alex Pestell. Apparently you don't need any nectarines at all! Heed the lyrics of the Nectarine song in the Nontoonyt magazine. Before you start venturing into the bamboo forest, remember to fill the bottle with water at the cabana. Thanks J, Alex should be able to continue easily now.

DUNGEON MASTER

Matt Posey of Brandon, Suffolk, had been stuck near two magical hazes. Now Colin King (he didn't include an address) has written in to help. Colin states that Matt needs the key that's inside the room protected by the hazes, so should go back and look for it. With that he should be able to open the door with relative ease, and continue his explorations. Thanks, Colin.



Fresh from *Captive*, veteran coder, Tony Crowther, is working on Mindscape's new *Knightmare* licence.

LEATHER GODDESSES OF PHOBOS

Russell Neely has provided the answer for the sultan's riddle. Irritatingly enough, the answer is 'riddle'! To get past the assassin in space, fight him until he is disarmed. Take his sword, then give it back to him. He will then realise you are a good guy, and that he has no chance of winning, so he conveniently kills himself to save you the bother.

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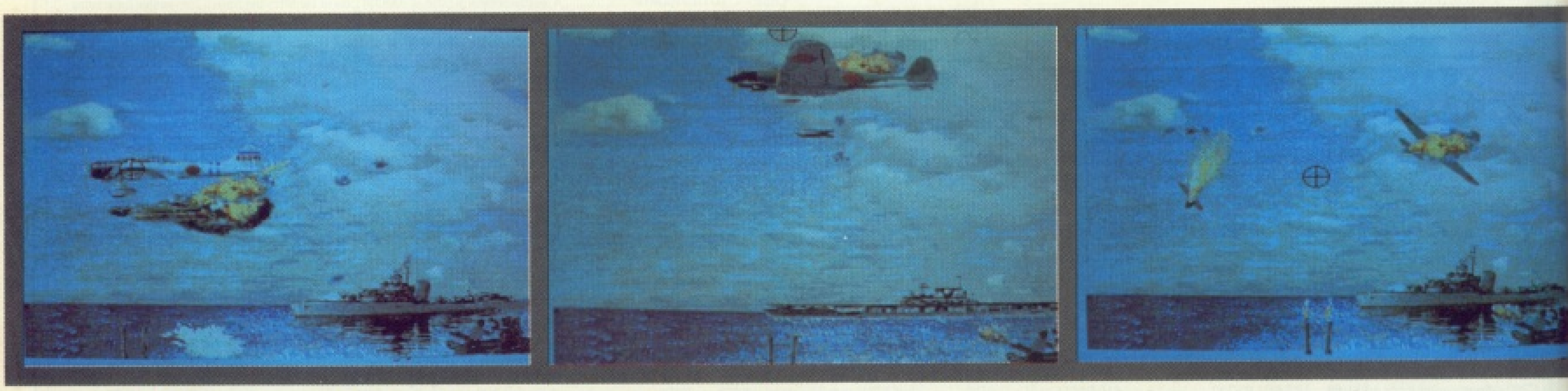
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Renegade

DEMOS

Amiga PD is a cheap way to enhance your software collection. Mark Patterson sorts out the wheat from the chaff.



POM TIDDELY OM POM

If it's digitised graphics and loud sounds you're after, look no further. *Pom Pom Gunner* sits you at the controls of an anti-aircraft gun on a World War 2 battle ship. You have to shoot down Japanese planes as they dive-bomb your fleet. Friendly jets zoom around the skies looking like enemy fighters. Shoot one of these down and you lose 100 points.

All the graphics are digitised and really add to the atmosphere. Because the game was programmed in America on an NTSC system, the bottom of the screen is corrupt when played on UK machines, though this doesn't detract from the game's playability. The sound effects are made up from sampled explosions, gunfire and engine roars and are fantastic. *Pom Pom Gunner* is simple in execution, but incredibly playable.

Public House PD 1006-gam ★★★★

RAY-BAN

The majority of PD ray-traced pictures are of the still life persuasion, and this demo is no exception. All the pictures are drawn by German artist Volken Macziejek, and while nice they're nothing new. For ray-trace addicts only. **ABOTS 1160**

★★



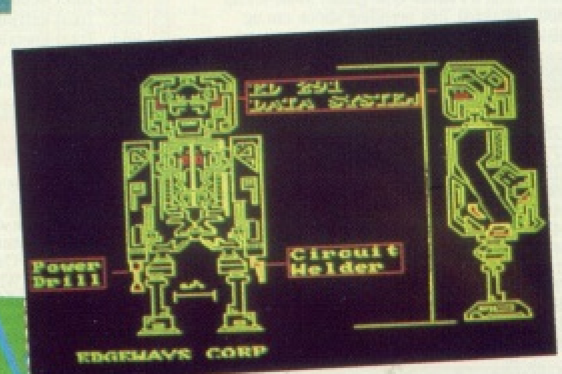


WELL WEIRD

Last month, *Lemmings* was the inspiration behind an Eric Schwartz demo, this month it provides the idea for a game. *Weird In Edgeways* follows a day in the life of a robotic computer repairman as he endeavours to repair broken circuit boards. Unfortunately our repair man isn't much good on his own, so by dropping arrows in front of him he can be directed round obstacles and guided to his final destination.

Amiganuts disk 1088

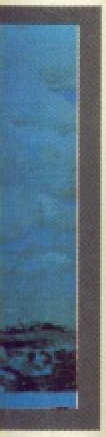
★★★★



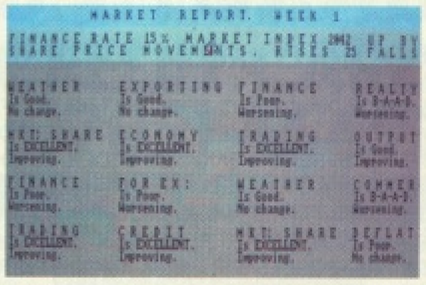


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PIPED MUSAK



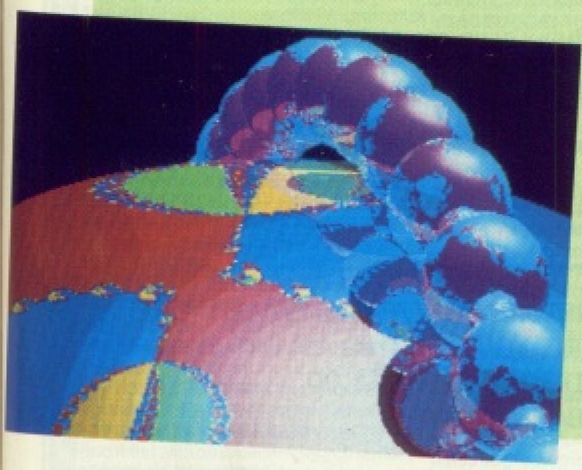
If you fancy kicking back to some completely inoffensive music this could be right up your street. Drums and Pipes is a collection of easy-listening 'toons written by J.O.E.. There's no frills, just the sounds.
PD Soft 1740 ★★★

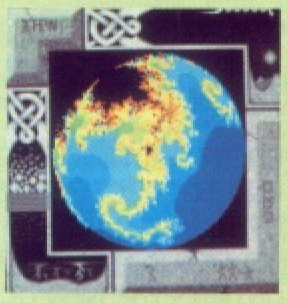
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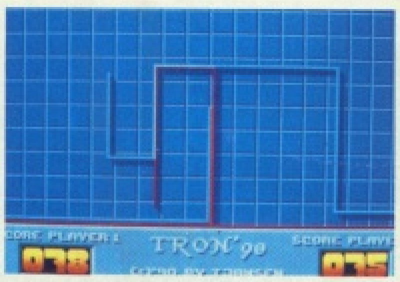
Vectors and fractals are nothing new, but when they're done this well they're worth mentioning.

The Inspirations' Demo features some excellent effects. There's a Manx section which is fantastic and some stunning vector balls. The demo ends with an Imperial Cruiser from Star Wars gliding past the screen, and then the demo zooms in on the bridge through the door, down a corridor and to the reactor room. Some of the stuff really has to be seen to be believed.
G+S PD ★★★★





TRON

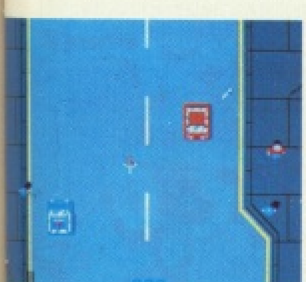


Another classic returns on the PD scene. The light cycle stage from the arcade game *Tron* has appeared in countless forms, maybe because it's so simple to program. The game pits two cycles in a head to head battle. As the cycles move, they leave a trail behind them which is deadly if touched. Because the bikes can't stop, and the play area is limited, they soon run out of room, causing one bike to crash.

This is a very simple game, which isn't helped by the lack of intelligence on behalf of the computer player. This is fun in two player mode, but a drag against the computer. **PD Soft disk 1623** ★★

SCUM BUCKET

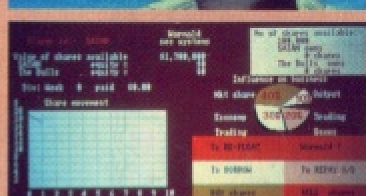
New from Brazzle Atkins is *Scum Busters*, a splatter movie in game's clothing. The object is to shoot criminals or mow them down in your super-hard car. When killed, people explode in a cloud of gore. There's also a nice intro screen which is made up from digitised images taken from Wing Nut Films' Bad Taste. Unfortunately, the game, which is written on *The Shoot 'Em Up Construction Kit,* isn't up to much.
17-Bit, 1174 ★



INSIDE INFORMATION

Insiders Club gives you the chance to make or lose a million by dabbling in the wild, and slightly corrupt, world of stocks and shares. Your ambition is to enter the Insiders Club, a watering hole for the elite bulls of the market who've made their millions and now want to sit back and sup ale.



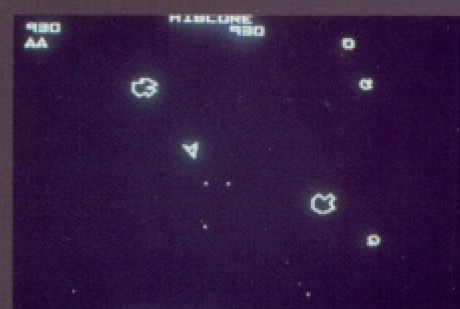


This appears to be a very good game, only its playability is masked by incredible complexity. There are three screens, one which shows the way the markets are going, your status screen where you buy, sell and check your profits (or losses in my case) and the share price screen. Keeping track of your portfolio isn't easy and your computer opponents perform feats of precognition which can rival Doris Stokes. One for people already familiar with the hallowed pinks of the Financial Times.
17-Bit disk Insiders Club ★★★★



RETROBLAST

Thrust, Zarathrusta and *Exile* all owe their existence to *Asteroids*, Atari's 1979 piece of coin-op history. The object of the game is to blast large asteroids into smaller and smaller segments until they disintegrate. This version, by Punishers, is identical to the arcade original. The graphics and sound effects are identical, the asteroids move in the same way and the speed is spot on. All the controls are executed through the joystick, with forward for thrust, left and right to rotate and backwards to enter hyperspace. There's even the Atari logo at the bottom of the screen. Fantastic.
PD Soft disk 1735
★★★★★





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DEMOS



NUCLEUS

Games like *Nemesis* and *Salamander* are classic shoot 'em ups whose derivatives have never added up to much in the full price market. Now there's *Nucleus*, a horizontally scrolling shoot 'em up that finally does justice to this genre.

The game is nothing new. You have to guide your ship through various levels whose alien inhabitants are after your blood. To defend yourself extra weapons occasionally glide onto the screen, collect these and a suitably vicious lump of hardware is grafted to the side of your craft. The end screen of each level is guarded by a large monster who's a hell of a lot tougher than your previous opposition. Kill him and it's on to the next stage.

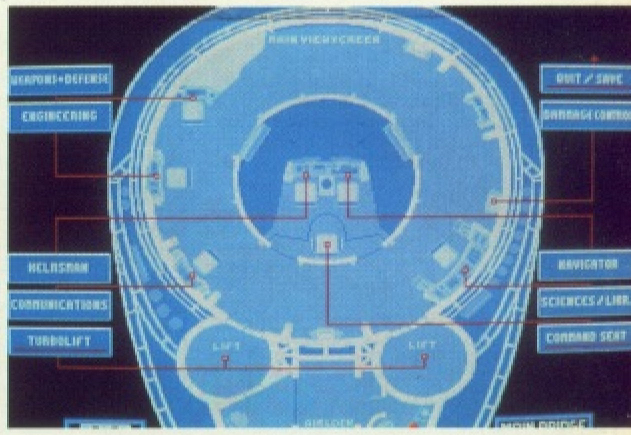
Nucleus' graphics are very attractive. The scrolling isn't very smooth, but it suffices. My only real criticism is that the game is a little too difficult if you fail to collect the extra weapons. That said, *Nucleus* is an excellent game.
Amiganuts, disk Nucleus ★★★★★



KEEP ON TREKIN'

Tobias Richter's amazing *Star Trek* has finally been crammed onto a single disk. The new version is still 1Mb only, but is far more playable now that the dozens of disk swaps have been eliminated. The only thing that's missing is the intro-sequence.

If you haven't got it yet, I suggest checking this game out as soon as possible. 17-Bit ★★★★★



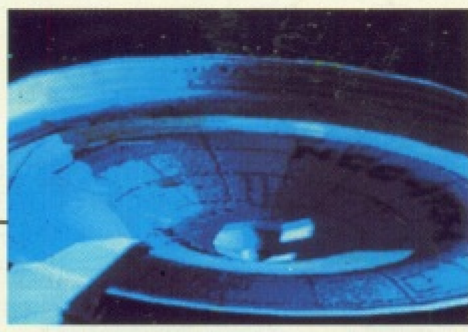
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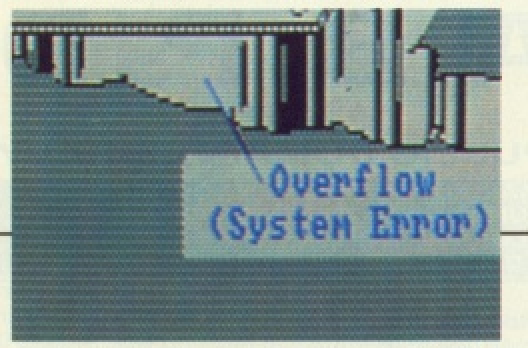
UPDS is an amalgamation of Blitterchips, NBS, Start and Valley Public Domain Libraries, who have joined together to beat the Public Domain pirates and the small-time operators who make a fast buck and then disappear from the scene. They're offering you the chance to win the top 100 disks from their collective PD libraries. All you have to do to enter is correctly identify the six pictures below. Each of them is a segment taken from a well-known PD demo that has been featured in CU in the last six months.

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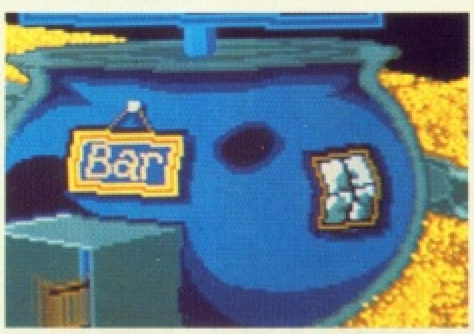
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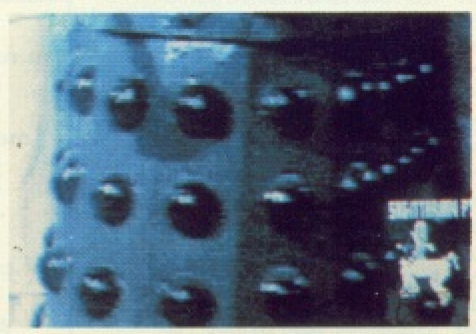
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PDTOP TEN

A-Animation S-Sound U-Utility
G-Game M-Miscellaneous

1 Darkness Megademo 2 **M**
2 Star Trek Megademo **A**
3 The Simpsons **A**
4 Virtual World **M**
5 Vivaldi's Four Seasons **S**
6 Rap Around The Clock **S**
7 Led Zeppelin **S**
8 WWF Slideshow **M**
9 Quick and Silva **G**
10 Scrappers **S**

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* = 1 Meg (2) = 2 Disks

GAMES

R1 Star Trek* (Strategic)
R2 Star Trek (3) 2 Drives
R3 Star Trek (2) New Version
R4 Star Trek (2) Very Good
R5 Flash Bier (Boulderdash Clone)
R6 Return To Earth (Si-Fi)
R7 Pacman 87
R8 Breakout Construction Set
R9 Pseudo Cop (Shoot Em Up)
R10 Holy Grail (Text Adventure)
R11 Golden Fleece (Text Adventure)
R12 Hack (The Classic D+D game)
R13 Sonix (Super Shoot Em Up)
R14 Fish Games (5) (Best From Fred Fish)
R15 Battle Force (Strategic Game)
R16 Bull Run (Civil War)
R17 Moria (D+D Game)
R18 Tennis *
R19 Games Pack 1 (Arcade Game)
R20 Games Pack 2 (Arcade Game)
R101 Electric Train Set
R102 Master Of The Town
R103 Treasure Hunt
R104 Rings Of Zon
R105 Monopoly / Cluedo
R106 Boing (2)
R107 Antep *
R121 Arcadia
R122 Destination Moonbase
R123 MegaBall (Breakout Clone) *
R146 System Violation
R147 Hunt for Red October
R148 Chaos Rock *
R149 Mr Flood (2)
R150 Tecnotronic

UTILITIES

R21 Word Wright (The PD Word Processor)
R22 Clerk
R23 Visicalc (Spreadsheet)
R24 R.I.M (Great Data Base)
R25 S.I.D V.1.6
R26 Flexbase (Simple Database)
R28 Bank'n (Finance Package)
R29 Jazz Bench
R30 Quick Base
R31 Ultimate Virus Killer
R32 Ultimate Utilities 1
R33 Vedit (Text Editor)
R34 Icon Magic
R35 CU Tutorial
R36 Virus X
R37 Amiga Fox
R38 Trooper Fonts (3) (D Paint Etc)
R39 C Manual (3)
R40 Utility Disk Set (10)
R108 RSI Demo Maker
R109 Spectrum Emulator
R126 TextPlus 2.2 (wordprocessor)
R127 Elecrocad Demo
R128 M Cad *
R129 Speedbench
R130 TV Graphics (4)
R131 Hamlab (convert VGA - Ham)

MUSIC

R41 Med V.3.0
R42 Sound Tracker Set (10)
R43 Sound Tracker
R44 Noise Tracker
R45 Sonix Inst Music Set (10)
R46 Bart Simpson (3)
R47 Amazing Tunes 2 (3) (Brilliant *)
R48 D Mob 4 (Brilliant)
R49 Star Trecker
R50 Crusades Bacteria
R51 Rebels Mega Blast
R52 Crionics Neverwhere
R53 Sound Of Silents
R54 Games Music Creator
R55 Pet Shop Boys
R56 C Bit 90 * (Brilliant)
R57 808 State Remix
R120 The Wall Pink Floyd
R133 Sydney Young Blood
R134 The Power Remix
R135 Dont Miss The Party Line
R136 Cerebal Delights (2)
R137 Globel Trash
R138 Amiga Devs (Mozart)
R139 Maniacs Of Noise
R140 Kefrens JukeBox



DEMOS

R58 Bud Brain 1 (2) Over 18
R59 Bud Brain 2
R60 The Run (Amazing Animation)
R61 100 C64 Tunes
R62 Mental Hangover
R63 Fraxion Horror (Sick)
R64 Kylie Demo (2)
R65 Blues Brothers (2)
R66 RAF mega Demo (2)
R67 Elvira Demo *
R68 Predators mega Demo
R69 Puggs In Space *
R70 New Tec Demo (2)
R71 Viz Slide Show
R72 Walker 1 *
R73 Walker 2 *
R74 Cool Cougar *
R75 Madonna Slide Show (3)
R76 Crusadas Genesis
R77 KnightBreed Slide Show
R78 USA Vs Iraq Demo
R79 Total Recall Slide Show
R80 Real Things (2) (Birds & Horses)
R110 Bart Trek
R111 Prisoner Demo
R112 Trip To Make Crionics
R113 Vectorcity
R114 TSB Maximum Over Drive
R141 Phenomena Enigma (Brilliant)
R142 Vector Exterminator
R143 Virtual Worlds
R144 Alpha Amiga
R145 Simpsons Decay Demo

GOODIES

R81 Dope Intromaker
R82 The Probe Demo
R83 Fractal Flight *
R84 Video Application (2)
R85 Demolisher Utilities (2)
R86 Clipart Set (5)
R87 Boot Champion
R88 Boot Writer
R89 Education Set 1 (2) Age 6+
R90 Education Set 2 (5) Age 13+
R91 ST Emulator (It Works)
R92 Messy Dos
R93 Red Devil Utilities
R97 N Comm (Modern Software)
R98 Power Packer 2.8
R99 C Compiler
R100 X Copy
R115 Bunsen Burner Animation
R116 Popeye Meats The Beach Boys
R117 Cross Dos
R118 64 Emulator
R119 Typing Tutor

ANIMATIONS

R166 Argatron 6 + 8 (2)
R167 Tolkien Fantasy
R168 Argatron 30
R169 Busy Bee Animation
R170 Miller Lite Advert
R171 Holsten Pils Advert
R172 Terminator
R173 Spacechase
R174 Silents Slides (2)
R175 Real 3D Slides
R176 Walker Demo 1, 2Meg (2)
R177 Walker Demo 2, 2Meg (2)
R178 Juggette 2 *
R179 F16 1.5 Meg
R180 Scanners (2)

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Access

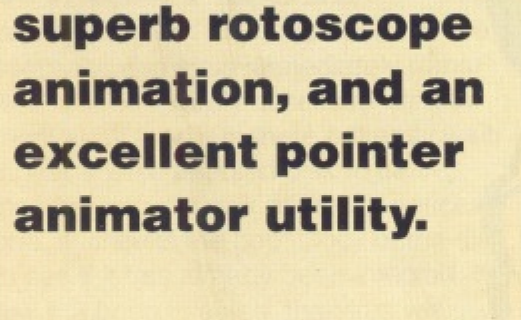
Prices are per disk not per title.

THE CU COLLECTION

ON YOUR DISKS

Strategy with *Gravity Wars*, a brain teaser with *Dad* and beat your best score with *Trix*. There's another great virus killer and a bootblock saver. Plus an exclusive *AMOS 3D* demo, a superb rotoscope animation, and an excellent pointer animator utility.





KILL DA VIRUS III

This program from Mike Hansel is able to detect and kill 41 types of virus. They include SCA, North Star, Byte Bandit, Revenge Boot Loader, Lamer Exterminator etc. To load *KDVIII* just press F3 from the Main Menu. A bar window will display Chip and Fast memory as well as the clock. Click on the bar with the left mouse button to activate it. This will allow you to access the pull down options with the right mouse button. From within this Menu you can check files, view boot blocks and install drives DF0: to DF3: To exit *VDIII* simply click once on the close gadget (a dot in a square) with the left mouse button.

BOOTBLOCK CHAMPION 3.21

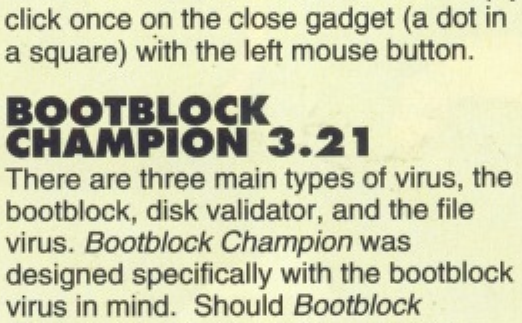
There are three main types of virus, the bootblock, disk validator, and the file virus. *Bootblock Champion* was designed specifically with the bootblock virus in mind. Should *Bootblock Champion* be be in any doubt as to whether or not the bootblock has a virus, use *Virus X* or *KDVIII* to check if there really is a virus or not. The Install option will kill most bootblock viruses safely, but some commercial programs such as *License to kill, Archon* etc use their own bootblock. *Bootblock Champion* will allow you to save the special bootblock from a program onto a disk as a file. Should your original Bootblock subsequently become infected, you can copy the file back as a Bootblock onto your original disk.

When loaded the main screen will display four drives DF0 to DF3 each drive is supported by five icon driven gadgets and their functions are as follows:-

LOAD This will write a saved file back to a disk in the drive that you have chosen. You must load the Bootblock back in the same way as it was saved, (ie whole Bootblock or Bootblock code) except an executable file as they cannot be written on the disk.

SAVE There are three ways of saving a bootblock.Whole Bootblock. This is the option to use if you want the Bootblock archived.Bootblock Code. Only the code of the Boot block is saved and this option should be used if you wish to analyse the program. The Bootblock code is saved as an executable file and some of these can be run from the CLI. (At your own risk) SHOW. You can take a look at the four pages of the Bootblock. They are $000, $100, $200 and $400.

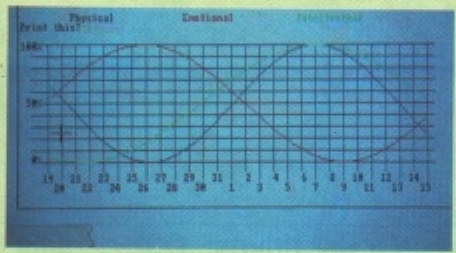
COMPARE You can compare a Bootblock



LOADING YOUR DISK

Once inserted into the Amiga's drive the disk will autoboot. A loading picture will be displayed and a tune will play in the background. When the menu screen appears just press the relevant function key to load each item.

DEMOS

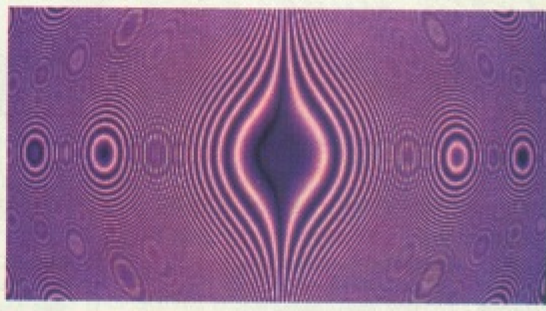


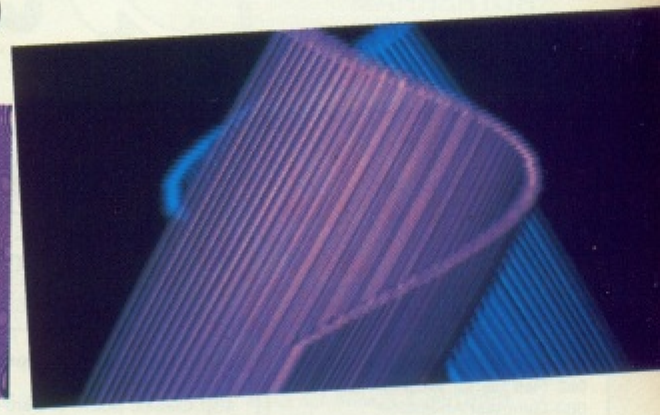
BIONIC BEAT

If you're an astrology freak who lives their life by the stars, try running things by numbers instead.

All *Biorhythms* requires is your name, date of birth and the current date to tell you when you're at your physical, emotional and intellectual peaks. What we're waiting for are astrological charts. Any takers?

Strictly PD, disk U071 ★★★

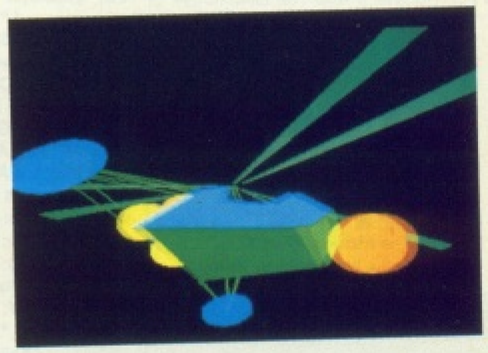




UNICYCLE

If you read the colour-cycling feature in the July issue of CU, you might be interested in this disk. Programmed by Wizzcat productions, it features loads of different colour-cycling effects and provides a useful insight into how to get the best from a limited palette. There's also some throwaway colour-bar routines. Nothing special, but useful if you do your own graphics. 17-Bit disk 1164 ★★





VIRTUAL WORLDS 2

Stunning demos are now few and far between, so when a disk as good as this comes in, it generates quite a bit of interest.

The first part of this demo features some very clever spherical vectors along with some nicely designed and speedily animated objects. It's the second part that's really amazing though. It features a mix of drawn backgrounds and overlaid vector graphics, to produce a movie-type effect. The plot to this 'movie' is rather garbled, like the text which is written in pigeon English.

The first screen shows a Blade Runner-style city, complete with vehicles whizzing in between buildings. From here you're told that Commander John has to journey to the planet something-or-other. The ensuing scenes show a space craft, which is very similar to the Imperial shuttle in Return Of The Jedi, weaving in and out of asteroids. The planet features more excellent backgrounds along with submarines which exploit the spherical vector techniques seen earlier in the demo.

Both the sound and graphics are outstanding. Well worth buying. ABOTS ★★★★★











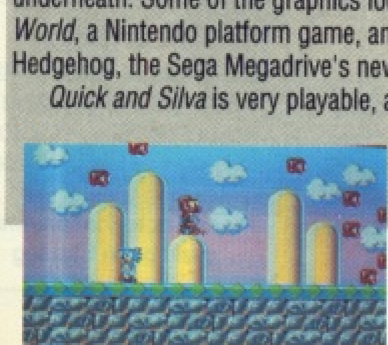
JUST A QUICKIE

Decent platform games are few and far between, until now. *Quick and Silva* borrows ideas from rivals to create a really good platform jaunt.

The object of the game is to collect crystals which are scattered throughout the various levels. Our hero is armed only with a gun and a huge leap. Platforms contain bonuses and extra weapons which are released when they're bumped from underneath. Some of the graphics look suspiciously like those in *Super Mario World*, a Nintendo platform game, and there's a guest appearance from Sonic the Hedgehog, the Sega Megadrive's newest star.

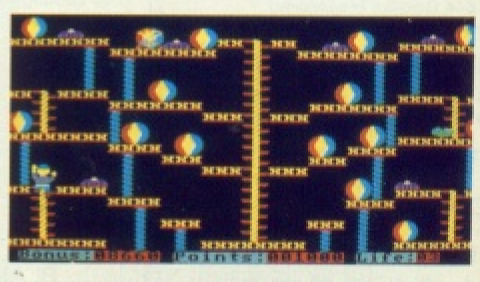
Quick and Silva is very playable, although it can be a little frustrating at times. It's a £3 licenceware game, and worth every penny.

ADS PD, disk Quick and Silva ★★★★



GAME GLUT

The Mega-games packs are becoming more and more popular, and rightly so. Vol 2 disk1 comes with stacks of programs all for the price of a normal PD disk. Among the titles are *Five-in-a-row*, a Connect Four-style game, *Nakamoto*, a platform game, *Diplomacy, Hearts, Cat and Mouse* and more. Each game comes with its own instructions, and while there's nothing outstanding, together they make a solid package which represents great value for money.



Strictly PD disk G-215 ★★★★★

PD UTILITIES

THE BEST NEW RELEASES • THE BEST NEW RELEASES •

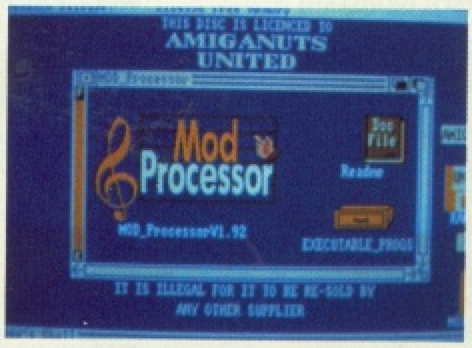
Martin Rayner takes a look at some of the new PD Utilities to hit the streets and gives his verdict.

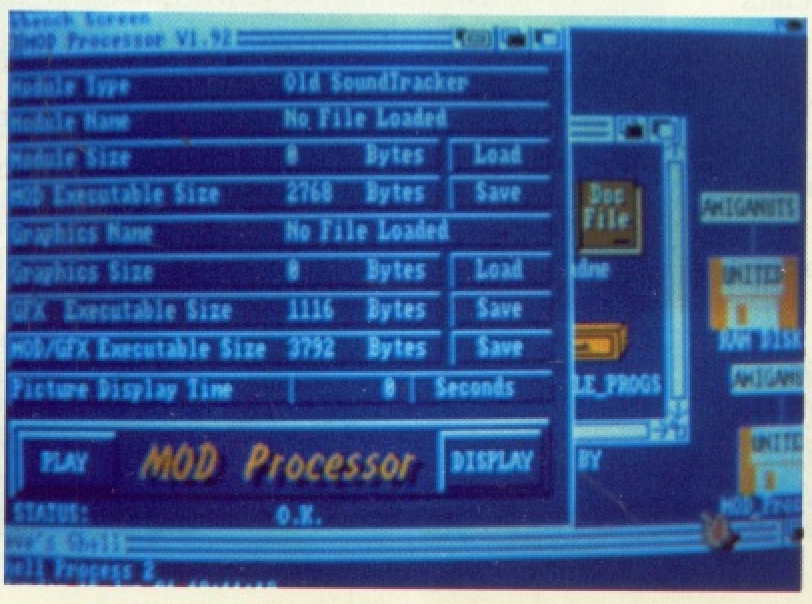
A-GENE (Demo Version) 1 Meg

A-GENE V3.12 is a file maintainer with a difference – it was specifically designed as a family tree recorder. The full version is claimed to support 2000 people and 500 marriages on a single disk (this assumes you save the data files on a separate disk). The PD demo is limited to 200 people and 70 marriages but is the same as the full version in all other respects. The difference is that, apart from text files, you can also save pics, giving you the ability to view digitised photos of persons/weddings etc. Extra details such as Baptism,confirmation, immigration dates, occupation, etc are also catered for. Person/marriage records can be searched for by surname, city etc., as well as user-definable codes. A detailed document accompanies the program explaining all the functions available. A truly original pieceof PD.
PD-Soft V306 ★★★

MOD-PROCESSOR V1.92

This *Module Processor* will allow you to create executable module, picture, and module/picture programs. It supports many module types including *Soundtracker, Noisetracker, MED, Games Music Creator,* etc. A pull-down menu is used from the main screen to choose the module type that you wish to load. You will need to know which type of module you are loading as this is not automatic, but the program writer, Steve Marshall, is working on it. You are given information about the module and the size of the executable file that you will save it as. There is also an option to have the module saved with an icon. Converting IFF pictures to executable files is also quite simple. Once you have loaded an IFF file (the type saved by *DPaint, Photon Paint* etc) you may view it using the Display Graphics gadget. You may also reposition a picture using the cursor keys and this position will be used in the executable file. A nifty little program which is recommended.
AMIGANUTS 1068 (Licenceware)' ★★★★





KEFRENS METALLION UTILITIES

There are six utilities on this disk and each one is supported by a Doc File.
1 *Newtopaz.* This program simply changes the graphics for topaz 8.
2 *Power-Boot.* A quick and easy way to make your own Boot-Menu.
3 *Powerfonts.* Design your own 8x8 or 16x16 fonts
4 *Window.* Make the DOS-window any size. No need to type Bigcli, etc.
5 *Quick-RAM.* This will copy the most used DOS commands to RAM.
6 *Power-Menu.* Change the DOS-window and make your own menu.
AMIGANUTS 848 ★★★





ART (ARTWERX) SPRITE-DESIGNER V1.01

This sprite designer will let you edit four or sixteen-colour sprites up to 200 lines high by 16 pixels wide. There are functions to flip X/Y, Animate, Load another palette, etc. If you do not already own a good sprite designer then look no further.
AMIGANUTS 1102 (Licenceware) ★★★

PD UTILITIES

CLASSROOM MATHS

AMOS SHARWARE

Although the age range isn't stated, I'd guess that this program is aimed at 7-12 year-olds. When loaded, you are presented with a menu screen that is icon-driven. There are four types of test games that you can play and you can choose to answer between ten and thirty questions in two of the games. You also have the option of the questions being displayed in order or at random. The four game types are as varied as they are interesting and consist of:-

The Classroom. This test puts you in a classroom with a teacher pointing to a blackboard. Marks are given at the end.

Lift off. You're an astronaut preparing to take off. There's a countdown number displayed and to lift off it must reach zero. Each correct answer decreases the countdown whilst an incorrect one increases it.

Rescue. This is the only game where you will need to use a joystick, and is a race against the clock. You control two firemen who hold a stretched-out blanket, and it's your job to rescue people from the top of a burning building. Answer a question correctly and a person will jump from the building. You then use the joystick to move the firemen left or right to catch the person. You have one minute to save as many people as possible before the building collapses. Watch out for those unlucky enough to miss the blanket!

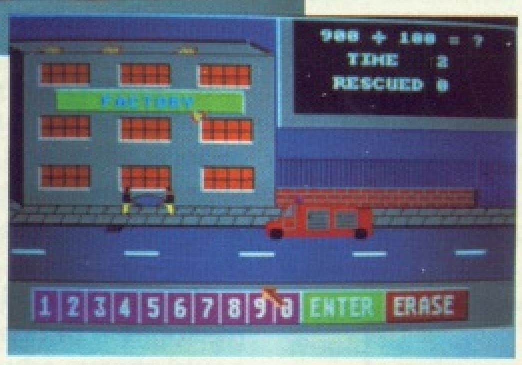
Goal. Take a penalty shot. Get the answer correct and you score a goal, answer incorrectly and the keeper will save the shot with marks given at the end.This program will keep many youngsters going back for more. Great fun.

PD-Soft ★★★





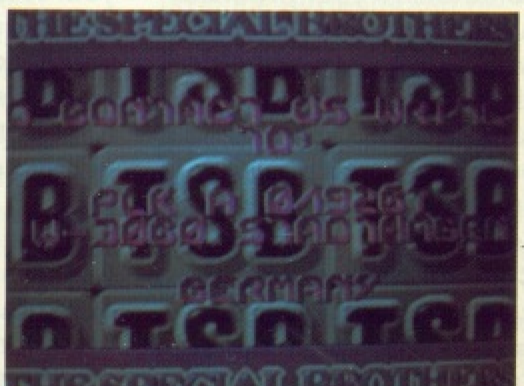




TSB'S VECTOR DESIGNER V1.1

It states that this is the first filled vector designer on the Commodore Amiga. The program allows you to create your own filled vector objects, line vector objects and bob cord tables to use in demo productions. The program is well supported with a 1023 line manual, source codes, example objects and a demo. There is a pre-viewing facillity and objects can be transformed easily. This designer also supports the *Red Sector Demomaker* (reviewed here last month) with save options. This is a must for all Demo makers.

G & S PD ★★★★



OCTAMED PLAYER V1.0

This is a player for MED and Octaliser modules. Apart from the player, the disk has two song directories. One for eight channel songs (five included) the other for four-channel songs (one included). If my memory serves me well the Coma track was lifted from that group's mega demo. If you are looking for an Octaliser/MED player this will do nicely.

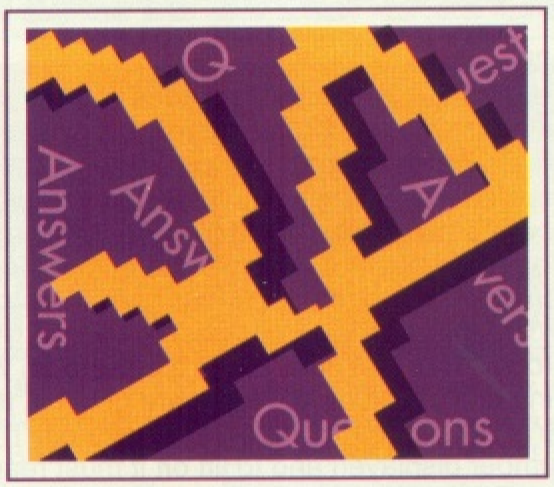
AMIGANUTS ★★★

FLETCHER FONTS Pack 4

The pack consists of six disks with a varied assortment of colour fonts. There are full instructions on how to load the fonts and they are ideal for video productions. On all the coloured fonts PD Soft can only vouch for the 26 capital letters, the other symbols and characters you will have to design yourself. Some of the fonts are 16 colours and *DPaint* can only support 8. To overcome this you will have to load an appropriate brush and use its colours. At present PD Soft have six packs available, four colour and two black and white. PD-SOFT FFP4 (Licenceware) ★★★★★







CU Amiga's very own Mr Fixit, Martin Rayner, once again attempts to sort out your technical queries and quibbles and set you on the road to a problem free future.

VIDEO RECORDING



Your reply to Martin Pinn's query in the July '91 issue was not quite true! He asked if he could record the game he was playing on a VCR, to which you replied the only way is via the RF output, producing a distorted picture on some video recorders.

If you examine the Amiga modulator more closely you will see a video out socket. Most video nowadays have a video in/out connection on the back. Simply obtain a phono to phono lead, plug one end into the modulator, and the other into the video and hey presto, clear pictures.

Much better than forking out £1000 on a 'quality' unit don't you think?

Julian Smith, Wincobank, Sheffield

Well Julian, thanks very much for your letter. You're correct about the video out socket but signal deterioration caused by connecting up the modulator means that you'll not be able to achieve optimum results.

AMIGA LESSONS



I need help with a newly formed youth club which has members ranging from 11 to 16 years old. They want to gain some computer knowledge, especially on the Amiga 500, which a number of them already own.

Most are very proficient games players but have very little experience with educational programs, word processing, graphics and other 'serious' software. This is despite the fact that many of them own software that covers these areas. I am also a 'green' pupil but we would all like to learn!

Can you suggest the best way to approach this problem please? Can we start an Amiga club? How do we get in touch with someone who could help give us some much needed training sessions? We do have a club room and at least 12 members who are showing an interest. All we need is instruction of some sort to get us started.

Ann Mayo, Bicester, Oxon

There are a number of solutions to your problem, Ann, but the one thing I would do before anything else, is to telephone Andrew Ball, Commodore's public relations manager, and ask about possible assistance direct from him. Commodore has long had a commitment towards computer education, and I'm certain he could point you in the right direction.

Another course of action that will provide you with invaluable information, is to buy a copy of *Mastering Amiga DOS2 Volumes 1 and 2.* These titles are published by Bruce Smith Books, and available through your local book shop.

They lead the reader through all the various aspects of Amiga DOS, presenting information in a clear and emminently readable manner. They are suitable for beginners and experts alike, and represent an ideal starting point when learning more about the Amiga.

If your youth club has a reasonable budget, you could always advertise in your local paper for someone to get you started. All you need is a person who could visit your club for an hour or two each week and gently guide your group through the rudiments.

Once your members begin to discover the pleasure of using the Amiga for more than games, they will start to experiment on their own and you will find the whole thing snowballs into a self-perpetuating pool of knowledge. Some clubs even pay guest speakers to visit and talk about specific topics.

One point I must just mention; please remember that the attention span of a student learning high-concentration subjects, such as computing, is only about an hour, so don't plan any great six hour lectures on the marvels of binary to hex conversions!

My final suggestion is to join an Amiga novices club such as Amiga Beginners in Ireland. If you can find one locally, you could attend it on your own, then return to your own group and share your knowledge with them.

If anyone out there can help Ann, please send your letters to me at Q&A. Oh, and congratulations, we've made your query Q&A's letter of the month, so we'll be sending you copies of CU Amiga gratis for the next 12 months. I hope your youth club members can make use of our great disk-based tutorials.

MINI OFFICE AMIGA?



There is a very good suite of programs for the BBC called *Mini Office II.* It includes a word processor, database, spreadsheet, label printer and a communications package, all on one disk. Is there a *Mini Office* program for the Amiga? If there isn't, what are the chances of you approaching the producers. I'm sure it

would be a best seller because it's already very popular on the BBC and PC.

Matthew Dowson, Leeds

To the best of my knowledge, there is no Amiga version of *Mini Office.* There is however, a very good package called *The Works!* This suite of programs contains a word processor, database, and a spreadsheet. There are also mailmerge facilities which can be used to print labels, and a graph facility which is used in conjunction with the spreadsheet.

The latest update to the program (called *The Works! Platinum Edition)* also includes a comms package. The two packages cost £49.95 and £91.91 respectively, and can be bought from Silica.

NTSC OR PAL



I live in the United States, and I have a question; is there a difference in the resolution over in England compared to over here?

For example, I ordered *Anco's Kick Off 2* and *Player Manager.* After booting them up, I found the picture to be half way down my monitor screen.

Is there any way to fix this so I can use European games to the full?

Jason Little, Jacksonville, Florida

There is indeed a difference in the resolution of screens in the USA to those in Europe. There are two main display protocols; NTSC which is used in America, and PAL which is used in Europe.

Displays which use the PAL protocol run at 50mhz and have a higher resolution than NTSC screens, which run at 50mhz. Amigas fitted with the new fatter Agnus chip have the option to switch between the two display formats using special software.

Fortunately, there is a piece of PD software which performs this function, and is available from Seventeen Bit. Just ask for disk number 1061.

T-SHIRT PRINTING



I was both surprised and delighted to notice an article in the June issue about printing t-shirts using the Amiga and a colour printer. I immediately saw the opportunity to make some money to fund my Amiga's ever increasing thirst for hardware.

Although the article was excellent, I found myself in need of more information. I intend to buy blank t-shirts in bulk, print them with coloured Amiga graphics, text, digitised pictures etc, and retail them. I would be very grateful if you could answer these few questions, as I'm sure other readers may be thinking along the same lines.

1. What type of printer could produce 'retail quality' t-shirt prints? Would a Star LC10 colour suffice, or would one such as the Citizen Swift 24 pin colour or Star LC200 colour be needed?

2. How much do these special ribbons cost, and what would be the life expectancy?

3. How many colours would my printer need in order to produce good results? If it is only a seven colour job what happens if I try to print 32 colour pictures or even 1024 colour HAM?

4. Do the finished prints last, or can they be expected to fade after the first wash?

5. I am using *Photon Paint.* Do I need any additional hard/software to begin printing?

6. How do dot matrix printers cope with digitised pictures?

Tim Edwards, Thrapston, Northants

Questions, questions, and not a moment to spare. It seems that the T-shirt feature we ran generated an awful lot of interest, especially amongst potential entrepreneurs. I'll try to answer your questions as best I can, but if you have any further queries, I'm sure the staff at Care Electronics would be happy to answer them. You can phone Care on 0923 672102.

1. This seems like a loaded question. In the first place, what is your definition of 'retail quality'? Some designs are deliberately made to look blocky, and therefore any printer would be fine.

However, if you want to produce ultra-smooth hires images, then a nine pin printer will definitely not suffice. Although 24 pin printers produce a resolution of up to 360x360 dots per inch, pin printers such as the Citizen and Star tend to produce very harsh print-outs with badly mixed colours. Although in terms of resolution these prints are equal to some cheap laser printers, the harshness spoils the ultimate effect.

Unfortunately, Care don't produce cartridges for the bubble jet printers, but if they did, these would seem to be the ideal option. Perhaps if enough people pester them they will consider making such cartridges.

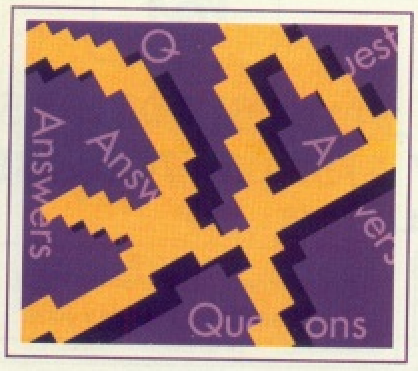
2. The ribbons vary in price between about five pounds for a black ribbon up to more than £30 for certain colour ribbons. The life expectancy is, on average, 16 screen dumps per ribbon.

3. To a certain degree, it's not a question of how many colours your printer has, as the subtlety with which it can mix them that counts. Using the standard printer preferences from Workbench, many colours tend to look very muddy. Those colours that suffer especially are colours which are neither primaries (red, green blue), secondries (purple, orange etc), or tertiaries (50/50 mixtures of any two secondries). Care Electronics publish a superb piece of software called *Flexidump*, which ensures your printer always prints colours to the best of its abilities.

I thoroughly recommend this software to all colour printer owners, regardless of whether or not they're going to print T-shirts.

4. The finished prints, provided they are treated in accordance with Care's instructions, should last as long as any other piece of clothing which has been dyed. In other words, months.

➤



5. *Photon Paint* is OK, although for preference I would use *D-Paint III* or *IV*. Apart from that, see the above point about additional software.

6. Digitised pictures cause dot matrix printers no more problems than any other type of picture in theory.

However, in practice, if you are using pictures that have been digitised in HAM mode, the images will have a lot of very subtle shading. This subtlety is likely to be almost completely lost because your printer is incapable of reproducing the tiny nuances of shade that make up a digitised image. Even using *Flexidump*, you are unlikely to produce prints which are completely faithful to the original, although it will greatly improve your chances.

INSTALL SHORTCUT



Four months ago I bought an A500 and started to buy CU Amiga. Since then, I've been working with CLI a lot because I want to master this great machine, (I like challenges)!

In your July issue, I noticed a programming solution in Q&A that could have been simplified. I typed in your program, and although it works great, I think this is a quicker solution to Andy Jenly's question about using the Install command on single drive systems. Type Instal? <return>, then put your empty disk in DF0: The Amiga replies

DRIVE/A, NOBOOTS/S, CHECK/S:

If you then type DF0: <return>, the bootblock will be installed on the empty disk.

Incidentally, I have read many books on the subject of CLI and Amiga DOS, but I constantly encounter the same problem. All Dutch translations refer to *Kickstart 1.2*, but because I'm using *1.3* there are many important improvements that are not mentioned.

It's very difficult to find any Amiga books here, so do you have any suggestions, mail order perhaps?

Danny Hanse, Sirt-Nikloas, Belgium

Thanks very much indeed for your shortcut, Danny. Although I'm not certain, I think the command format you gave us doesn't work on 1.2 machines, and we couldn't therefore print it bearing in mind many of our readers own the older machine.

As for your book problem, you could order *Mastering Amiga DOS 2, Volumes 1 and 2,* from Bruce Smith Books. You can phone them on 0727 41243, or write to them at PO Box 382, St Albans, Herts, AL2 3JD.

Alternately, Silica can supply you with a large selection of Amiga books by mail order. Write to them at 14 The Mews, Hatherly Road, Sidcup, Kent.

WHICH LANGUAGE?



I am interested in programming games, demos and the like, and at the moment I'm using *AMOS*. I find that although *AMOS* is good, it is limited and does not allow you to make full use of the Amiga's capabilities, whereas with an assembler I could use all of the Amiga's features.

I was hoping you would be able to recommend an assembler such as C or Hisoft's *Devpac*, or somethng along that line.

M.Hicks, Penllergaer, Swansea

Well, it seems as if you've already done your homework, because you mentioned one of the most popular assemblers when you suggested *Devpac* might be a possible solution.

However, it sounds to me as though you have not even really decided which language you want to program in. Apart from Basic (of which *AMOS* is a very powerful dialect), there are two further options considering what it is you want to do; C or 68000 machine code.

An assembler merely allows you to program using pneumonics instead of numbers. In its raw form, machine code is simply a series of numbers, but because it is extremely difficult to read and debug sets of numbers, an assembler allows you to use short letter sequences to represent single or multiple commands. The assembler then translates your letters into pure machine code.

Unfortunately, even using an assembler, machine code is still thought by many to be one of the hardest languages to learn. The C language takes the idea of substituting recognisable letters for numbers a stage further. In C, you use commands which are often ordinary English words.

Although the syntax (grammar) of C is still initially confusing, it provides an easier starting point when trying to access the higher functions of the Amiga.

An additional advantage of using C over any other language, is that programs written in it are not processor specific. They can be easily translated from the Amiga to the ST for example, with only minor modifications to compensate for the different abilities of each machine.

The greatest disadvantage of the C language is the complex way in which programs are constructed. First you must write your program using a text editor, this file is then processed by a compiler which checks the syntax of your program.

Providing all is well, the file produced by the compiler must then be passed through a linker before any executable code is produced.

Unless you are using a hard drive, or have lots of spare memory, this three part process can take a great deal of time and effort. With the addition of an *AMOS* compiler which will now produce fast running machine code, plus new routines and a 3D module, you might want to re-evaluate whether *AMOS* might in fact allow you to achieve your objectives.

If not, *Lattice 5.0 C* is probably the most popular C compiler, whilst *Devpac2* sems to be the favourite machine code assembler.

Even after you've gone to the expense of buying your new assembler or compiler, you'll still need masses of reference books. The ROM Kernal books alone (considered essential reading) will set you back more than £60. A complete library could run into the hundreds!

SHOULD I RUIN MY GUARANTEE?

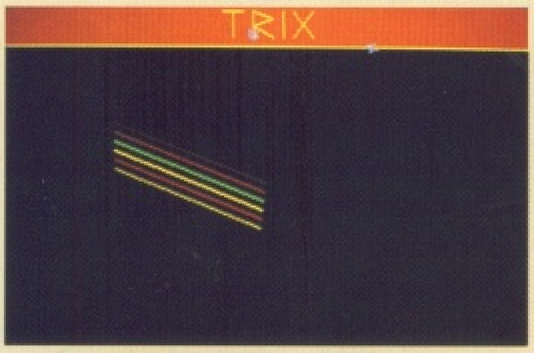


I have only had my Amiga 500 for a month and I understand I can increase it to one meg, or even two.

This month, we aim to stretch your grey matter further than it has ever been stretched before, with a duo of mind-bending games – *Gravity Wars* and *Dad*. In addition, you can try what you read in our brilliant disk tutorials, which this month include a Rotoscoping demo – featuring none other than Bart Simpson!

DISK seventeen

TRIX



The older games players among you will be instantly at home with this old favourite. Based on the classic *Qix* coin-op, *Trix* updates the original's basic gameplay to create an even more addictive title. The player is given control of a small dot which starts each level at the bottom of the screen. The rest of the play area is taken up by a large black expanse, inhabited by a series of electrical sparks and the perimeter of which is patrolled by a series of similar sparks. Using the joystick to guide the dot, the aim of the game is to fill the drab screen with colour whilst avoiding contact with these sparks. Pressing the firebutton whilst moving the joystick in the required direction prompts the dot to leave the perimeter and enter the play area. Once inside the play area the aim of the game is to section of parts of the screen until over 60% is filled. On boxing off key areas of the screen, they are instantly filled with blue light, but care must be taken not to go back on your trailing line or to touch the aforementioned sparks. Performing the former ignites a fuse-like spark which will kill you on contact, whilst touching the other sparks or letting them touch your trail results in a similar fate. Simple, but maddeningly addictive, give it a go.

with a saved Bootblock, this will allow you to identify an old virus with a changed message. Red indicates that the byte is identical, whilst white means they are not. Press cancel to exit.
INSTALL. Like the CLI install command this will write a standard DOS Bootblock on the disk.

SINGLE DRIVE OWNERS

SAVE AND COMPARE Insert the disk with the Bootblock on that you wish to save. Click on the save option of your choice, *Bootblock Champion* will now hold the Bootblock. After the read function has listed its contents in the display window, remove your original disk and insert the disk that you wish to save the Bootblock on. Give the bootblock a file name and click OK. LOAD Insert the disk with your saved Bootblock on and click the Load icon. Choose the file to load and click OK, you will then be requested to insert the disk to write the Bootblock on into drive DF0.
PRINTER OWNERS Should you wish to print out the Bootblock pages you will need to copy a Port-Handler to the L DIR of the coverdisk. Press P to print.(Screen shot of Main screen)

DISK TUTORIAL - BARTMAN ANIMATION

If you press F5 from the Main menu you will be presented with an excellent 14 frame animation example of Rotoscoping created by Peter Lee. You can pause the animation by clicking the left mouse button. PPAnim is used to run the file which is called Bartful.anim. To exit back to the main menu click the right mouse button. A full tutorial can be found in the mag beginning on page 30.

DOCS MENU

Pressing F9 will bring on screen the docs menu. There are docs for *Gravity Wars*, *Dad* and *Bootblock Champion*. Access them by pressing the appropriate function key. The printer settings on the disk are configured for the Epson JX-80. If you don't have an Epson compatible printer, you will have to put your own driver on via Workbench Preferences.

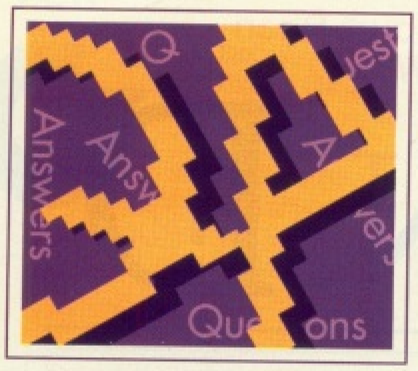
There is also an option to view the Swing animation picture that's on the disk, (the animation frames are for you to use with *DPaint III*). To exit the picture viewer, press the right mouse button. The pic is called Swing and can be found in the PICS/ANIM.PICS Dir.

To use the frames in *DPaint III (or* IV if you have it), go to the Animation menu and set the number of frames to 8. Load the Swing picture onto the first frame, or spare screen, whichever you prefer. Cut out the first mini picture of the Swing screen and position it on the first frame of your animation. Ensure that when you cut out the picture as a brush, you include the white border that surrounds it because this is used as a reference point when adding subsequent frames.

Having positioned the first frame, pick up the second picture from the Swing screen (including the white border) and line up the border lines with the frame that you've already positioned. When you have lined it up exactly, press **2** to step to the next frame of animation, and press the left mouse button to position your brush on the page. Continue building up your animation in this fashion until all eight frames are positioned. What you do next is up to you. You could try Rotoscoping the animation for yourself, or you could simply watch the guy swing!

To return to the Main menu press ➤





However, it seems anything other than a very very expensive conversion by Commodore will ruin my guarantee. As my Dad insisted I spend extra on a further three year guarantee (which seemed sensible in the shop) I was wondering if there is any way a poverty stricken schoolboy (me) can achieve the job 'on the cheap'?

Does memory expansion mean a lot of vulnerable boards poking out from the back or sides of the machine?

A. Haynes, Freemantle, Southampton

Hmmm, this is an interesting situation you've got yourself into.

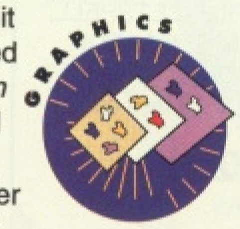
As you're probably aware, Commodore's guarantee only holds good provided the security seal on the underside of the Amiga is intact. Because the seal is designed to tear irreparably if you try to remove it, there's no chance of you carefully removing it to attempt your own installation. Not that this is recommended anyway, unless you're absolutely certain of what you're doing.

You can add a half meg upgrade without invalidating your guarantee because there is a trapdoor under the Amiga that is designed with such an upgrade in mind.

Once the upgrade is fitted, and the trapdoor replaced, you would never know it was there, (except for the fact your memory has now doubled)! There are much larger upgrades available, for example the ICD AddRam from Silica Systems, which allows you to add up to a further four megs internally. Unfortunately, you cannot add these expansions without invalidating your guarantee.

For the wealthier user, the SupraRam plugs into the expansion port at the left-hand side of the Amiga without harming your guarantee. Up to eight megs can be added. Details available from Silica Systems on 081 309 1111.

HAM INTO DELUXE PAINT WILL GO



When I purchased my Amiga, it was bundled with *Photon Paint II* and *Deluxe Paint II*. After reading the *Photon Paint* manual, it seemed more friendly than *Deluxe Paint* so I started on a series of animations, and have done many, many frames.

Obviously with only half a megabyte of memory, these animations wouldn't run on *Photon Paint*, so I purchased *Deluxe Paint III* specifically for the animation facility. Very foolishly, I had not tried to transfer *Photon Paint* files to *D-Paint*, and was horrified to see the system message 'Sorry HAM pictures can't be loaded'.

Please., is there a way of converting my *Photon Paint* files to run non-HAM? It has taken me over six months to do the animations and I can't run them!

I also intend to buy a memory upgrade (or is it expansion, or extension..?) I'm confused. All I know is I want two or two-and-a-half megs of memory so I can run my animations, and load a lot of samples into *Music X jnr.* Have you any advice?

I've just re-read the manual, and it says Photon Paint.anim files can be run on '*Cel Animator.*' I cannot find this anywhere. Does it still exist?

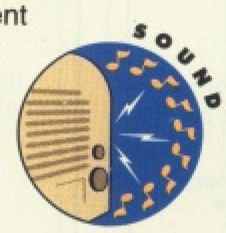
Jody Nermon, Swindon, Wiltshire

In answer to your first question, yes there are several ways to convert HAM pictures to run on *D-Paint.* The best solution is a truly fantastic image processing package called *Pixmte.* Not only will this package allow you to convert pictures from HAM mode to any other screen format, it allows you to change the number of colours, screen resolution, colour bias etc. It also performs dozens of other far more technical operations, many of which use boolean logic.

I'm not sure if there is only one correct term for extra memory boards, but the terms 'memory expansion' and 'memory upgrade' are both equally valid.

***Photon Cel Animator* is still available, although you will find yourself encountering the same memory problems as before. For further deatils try Amiga Centre Scotland on 031 557 4242.**

SEQUENCING



At the moment I am considering buying a music sequencer, but I don't know which one to buy. I have a Yamaha PSR 47 keyboard which is MIDI compatible so I would obviously like MIDI software. I've already used a sequencer called Steinberg Pro 24 which is great but too expensive for me to buy as I am looking for something under £100.

I want a music sequencer that will enable me to record music by playing on the keyboard, but which also permits me to enter music note by note. Any suggestions?

Philip Browbank, Wigan, Leeds

Most sequencers will allow you to play tunes in the manner that you've described. As a matter of interest, recording notes on your sequencer whilst you actually play them is called 'Real time' recording. Entering the notes one at a time is known as 'Step Time'.

Sequencer One* from Gajits, *Music X Junior*, and *Dr T's Tiger Cub* are among the professional products available for less than a hundred pounds. In terms of true budget priced sequencers, there are numerous public domain products available including *Octamed, Protracker* and *Master Soundracker 2.5.

PRESS AND RUN



I enjoy making up my own demo disks using *Setmap* to redefine the keymaps so that everything loads from a single key press. The trouble is, when I want to define complicated command sequences (a batch file like the startup-sequence for example) I can only enter a couple of commands before I run out of space in the keymap editor. Is there a way that I can run these long command sequences or am I only limited to the space allocated by *Setmap*?

Paul Jenkinson, Beverley

Try typing all of the required commands using a text editor such as *Cygnus Ed* allocating a separate line to each command. Save as a normal ASCII text file. Having ensured that the Execute command is in the C directory of your disk, you need only to define the appropriate key followed by a return character, and the computer will automatically perform all your text file commands.

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The Ultimate machine for the serious user, again as well as offering everything from the other two machines it also runs Commodore's new multi-tasking operating system Workbench 2.0, flicker free graphics on- screen as standard. There is even a Unix option for this machine. It runs at 25MHz on a 32bit processor andl undoubtedly sets the standard for professional use for the 1990's

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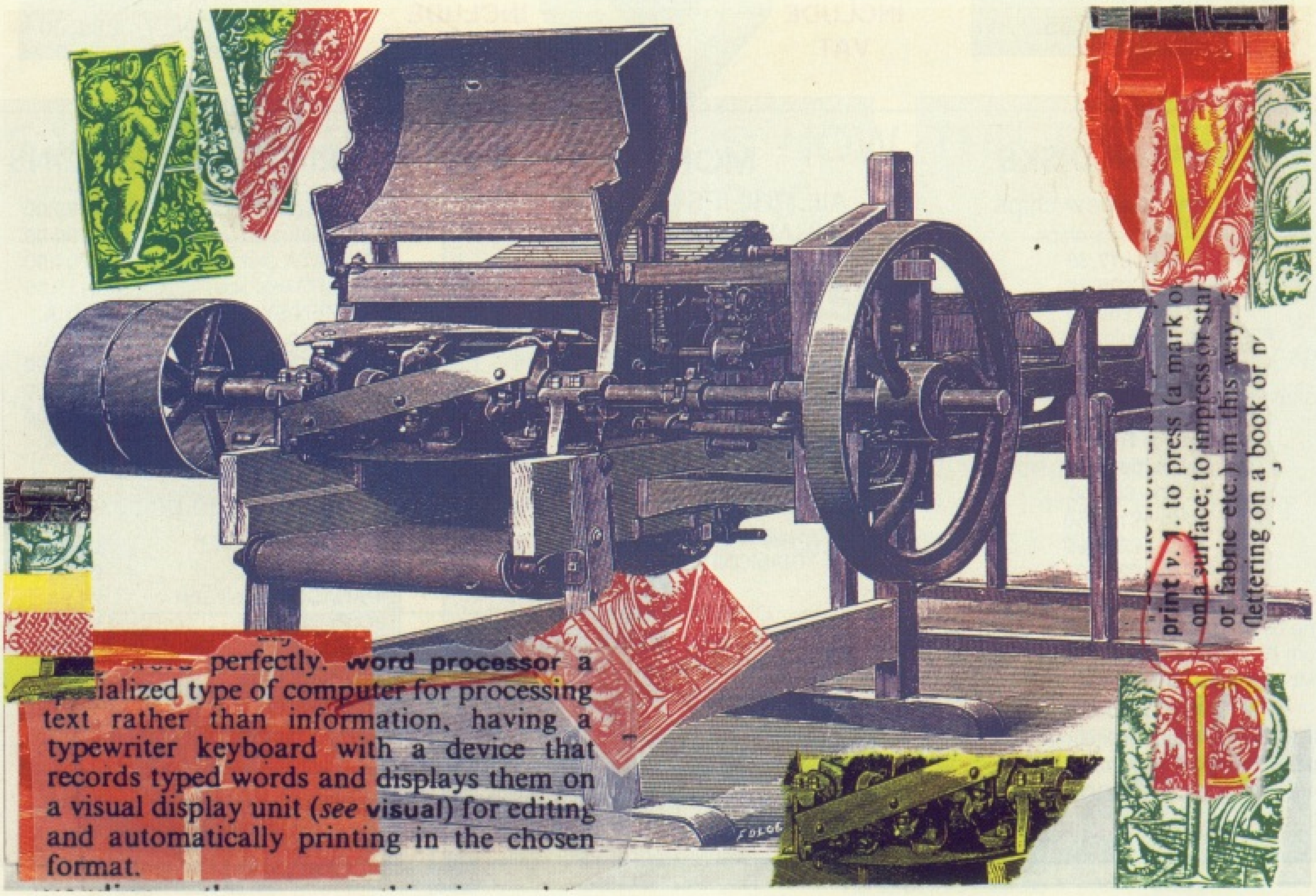
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SPREAD THE WORD

If the pen is mightier than the sword, where does the Amiga fit in? We check out two of the latest wordprocessors and put them to the test.

Wordworth and *Pen Pal* are two wordprocessors with a distinct up-market flavour about them. Being an avid user of *Kindwords* up until this point, I leapt at the chance to review these two products – and I was impressed by what they had to offer.

Wordworth takes a while to set up, as you have to copy files across from your Workbench disk for it to run correctly. This is because the program uses the new Workbench version 2.0, and needs to know what system you are running so that it can boot up correctly. Also, on the first use of your working copy, you must enter your name and licence number – this flashes up whenever the program is started, hopefully to deter pirating. Installing *Pen Pal,* however, is simplicity itself. Having selected a printer driver from the *Pen Pal* disk, you may then type away to your heart's content.

THE WRITE STUFF

The quality of *Wordworth's* manual will give you a taste of how much care has gone into the programming. A great deal of thought and many illustrations have gone into the design of the manual (and rightly so, as it is probably your only source of reference). There are quotes from William Wordsworth throughout the manual, and each turn of the page brings greater understanding; it has more the feel of a good book rather than an Instruction Manual. *Pen Pal*, on the other hand, gives a clear guide to its product, with a no-nonsense sort of approach. It is more the sort of manual you refer to when hitting a problem, rather than reading it straight through.

Both programs start with an untitled document showing on the screen. Beware of closing this as it results in quitting the program. The screen layouts are similar, but once again *Wordworth* has the edge. With *Wordworth* you have more immediate access to different text formats and that invaluable UNDO command! It also displays information in a more graphic way than *Pen Pal*, whose text-only requester boxes are no match for *Wordworth*'s icons, which are far more user-friendly.

SPECIAL FEATURES

Both programs have a huge array of

WORDPROCESSOR FEATURES COMPARISON TABLE

FEATURE	PEN PAL	WORDWORTH
MIN. HARDWARE	Amiga 500, 1 Meg	Amiga 500, 1 Meg
SPELL CHECK	100,000 words	110,000 words
MAILMERGE	YES	YES
WORD COUNT	YES	YES
THESAURUS	NO	30,000 words
FONT SUPPORT	200 fonts	Special
DOCS OPEN	4 Max	100+ Docs
DOC IMPORT	IFF.ASCII	IFF, ASCII, WordPerfect, Protext, Prowrite
PICTURE IMPORT	IFF & HAM	IFF & HAM
PROGRAM SPEED	GOOD	EXCELLENT
SPECIAL	Integral DataBase	Speech, WorkBench V2.0

SPECIAL FEATURES

PEN PAL

DATABASE: A fully integral Database with all the facilities you would expect, i.e. Sort/Search, Calculations, data merge, label design and printing, etc.

PAGE VIEW: A reduced full page view of the current document is shown, while in this mode you can still manipulate and import graphics but not text.

LINE DRAW: Allows you to draw lines, boxes and borders as graphic objects. Also you can fill the box in with the colour of your choice.

WORDWORTH

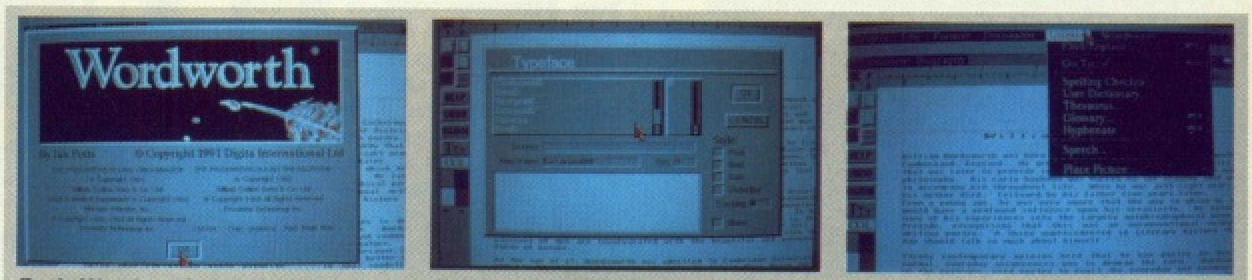
SPEECH: The document or any part of it may be read back to you, or as you type, the words are spoken.

WORKBENCH Vr2: *Wordworth* run under the new Vr2 Workbench, the improved version of Workbench V1.3. A run-time copy is also supplied.

IMPORT: Allows you to load documents created with other Wordprocessors – directly into *Wordworth* with no alteration.

DTP DILEMMA Why purchase a wordprocessing package at all when there are DTP (Desk Top Publishing) packages such as *Professional Page 2* available? DTP allows you to design anything from a letterhead to a brochure with the minimum of time and effort. It works by letting you create different size boxes and then allows you to fill them with either text or graphics. The way in which it lets you handle and manipulate graphics is second to none. DTP has all the graphic formats catered for, including 24 bit pictures which mean a possible 16.7 million colours. *Pen Pal* and *Wordworth* are wordprocessors which process the text you enter into the style and design you want. But their facility to import graphics doesn't make them DTP equivalents. They lack the high power tools that are found in DTP packages and only have limited graphic manipulation facilities.

Where the manipulation of text is needed, as in writing letters, reports, forms and even novels, a wordprocessor is indispensible. DTP packages are often used for designing a magazine from front to back. They help with picture layout and let the editor 'see' what the magazine will look like before it is printed, thus making changes quick and easy. A wordprocessor will put text into the magazine, so in reality DTP and wordprocessors work hand in hand, neither completely replacing the other.



Both *Wordworth* and *Penpal* allow you to incorporate graphics in your documents. *Penpal*'s graphics handling is very user-friendly with a variety of rescaling options. The option to 'flow' text around graphics is a useful inclusion, and one which is usually only found in Desk Top Publishing systems.



I WANDERED LONELY AS ... **William Wordsworth (1770 - 1850) wrote one of the most famous poems in the English language. Born in the area of Cumberland, the beauty of his early surroundings was later re-born in many of his poetic works. His style was revolutionary in its day as he shunned the typical romantic ballads, writing instead of nature and humanity. His life was fraught with much emotional distress, beginning with the death of his mother when he was eight years old, followed five years later by the death of his father. Many of his feelings and experiences can be found in his autobiographical poem, The Prelude.**

Although his work is now over 200 years old, it is still to be enjoyed and learned from - many an aspiring poet has been inspired by the words and poems of William Wordsworth.

tools and special functions that are interesting to experiment with, such as the puzzle game on *Wordworth*.

Pen Pal pulls back a few points with its integral DataBase, which allows you to store data in a more convenient format. You may use it to store names, addresses and phone numbers or even recipes! *Wordworth* has no such feature, but it does allow you to load in documents that you may have saved using a different wordprocessor.

An unusual function of *Wordworth* is the speech option, which will read back part or all of your document to you, using the Amiga's built-in speech synthesizer – useful for proof-reading a complex piece of text. Perhaps those of you without a printer can now tape your letters, and then send them to your friends...

As a writer myself, I find a thesaurus invaluable in my work, and was disappointed to find that *Pen Pal* didn't have one. *Wordworth* has a 30,000 word thesaurus, which gives excellent results and gives the English spelling of words and not the American equivalent e.g. colour and *not* color. It provides synonyms and parts of speech (noun, verb, etc) for a selected word. You can practically throw your dictionary away, as both programs have intensive spell checkers. Both also include a user dictionary which allows you to store and build up a catalogue of words that are not commonly used.

WORDS 'N' PICTURES

Both *Pen Pal* and *Wordworth* can handle IFF and HAM formats, and can re-size and position the image anywhere on the screen. Text can be set to either justify itself next to the image. (Re-positioning of text is done automatically), or to follow the contour of the image. Neither program allows you to directly alter the image, and only *Pen Pal* offers line drawing facilities - although basic, they can be invaluable in use. Screen colours can be changed to suit, but *Wordworth* offers a few built-in choices which can make text more legible, depending on whether you are using a monitor or TV. *Pen Pal* isn't mean in the fonts area – it has access to 200 different text styles. But *Wordworth* is able to use any Amiga bit-mapped font as well as its own special high resolution fonts.

IN CONCLUSION

Pen Pal is more creative and its simple drawing tools aren't represented in *Wordworth*. However, it doesn't present documents in true wysiwyg (what you see is what you get) format, and this makes life just a little bit harder. Neither program has any support for macros, either, which I found disappointing. However, despite its extra cost, I think that *Wordworth* is superior. It has many interesting features which, when added together, makes it one of the best wordprocessors on the market.

THEY'RE HERE!

Names and addresses of all involved:
Pen Pal by: SOFTWOOD Inc.
Available from: Gordon Harwood Computers, New Street, Alfreton, Derbyshire, DE5 7BP
Tel: 0773 836781
Price: £79.95

SOFTWOOD also market a Theaurus which can be used in conjunction with *Pen Pal* – inquire above.

Wordworth by Digita International, Black Horse House, Exmouth, EX8 1JL
Tel: 0395 270273 Fax: 0395 268893
Price: £129.00



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- U149 PD BASIC II – MORE LISTINGS!
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get it together

Since AMOS was released last June, users have been eagerly awaiting the release of a compiler which would turn *AMOS Basic* programs into super-fast machine code. Now it's arrived. Will it live up to the hype of the last twelve months? Len and Anne Tucker take a look.

WHAT'S IT ALL ABOUT

When it was originally released, *AMOS* caused a whirlwind of excitement. It was, and still is, the only programming language that allows the user to harness the power of the Amiga using the relatively easy to program Basic language. Programs written using *AMOS* suffer from one small drawback; all commands used have to be translated into machine code (the language the Amiga speaks to itself in) before they can be run. This tends to vastly reduce the speed at which *AMOS* programs can run.

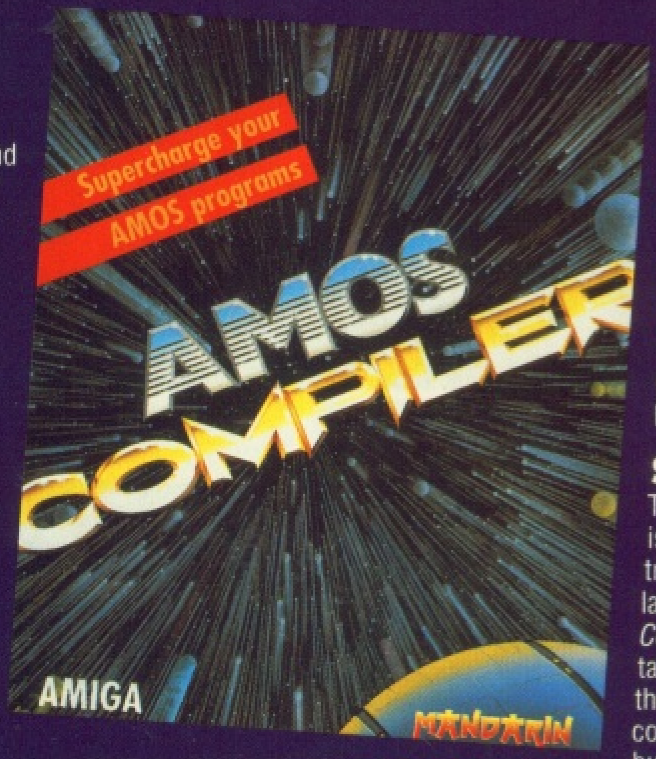
The *AMOS Compiler* takes ordinary *AMOS Basic* programs and transforms them into pure machine code. This machine code can then be saved off as an executable program, which can be loaded independently of *AMOS*. Because compiled programs are already in machine code, they don't need to be translated, and therefore run much faster.

GETTING UP TO DATE

Before you can use the *Compiler*, you will need to update your *AMOS* disks. The compiler comes with an updater program so performing the necessary update is easy so long as you follow the instructions. Remember, never update your master disk, make a back up copy, and update that! The whole process takes about ten minutes, but once done you won't need to do it again.

To get the best out of the compiler, take care to choose the correct options for your system as this speeds up the program's working time. For hard drive owners, there is an installer program provided.

Once your *AMOS* disk is up to date, compiling programs is child's play. The user screen is nicely set out with clearly defined icons. Alternately it can be run from CLI without *AMOS*. When compiling a program, you are given a choice of settings, and the size of the compiled program will depend on this.



AMOS DEMO II

Original file size 41910

Compiled as....

	Stand alone program	As an AMOS program	
Packed	116896	69972	67882
Time to compile	39 sec.	144 sec	29sec.

inc. packing Compiler configured for 1 meg and 2 drives.

STANDING ALONE

Before Mandarin released the *Compiler*, programs could only be run independently of *AMOS* with the use of a program called *RAMOS*. *RAMOS* is basically a program that links all of the parts of *AMOS* that are needed for a specific program, and stores them wit the program in such a way that *AMOS* itself is not needed.

Compiled programs are on average 50-70,000 bytes larger than those that use *RAMOS*. This sounds like a huge increase, but as the support files for *AMOS* are no longer needed, files can be packed with the excellent packer supplied. If you wish to continue using RAMOS, then the file size only increases by a couple of thousand bytes. This is an advantage if you have a disk with three or four programs to be compiled. Disk space can be saved because all four programs can share a single copy of *RAMOS*. This option means that the program can still be run from *AMOS* which is handy when debugging and putting the final touches to a program.

SEEING IS BELIEVING

The compiler gives programs that final polish which is missing from Basic. There is a tremendous increase in the speed of calculations, such as random routines, and the *Compiler* eliminates the translation time taken by *AMOS*. There is no difference in the speed of *AMAL* as this is near machine code already, but for pure Basic programs, the speed increase has to be seen to be believed!

It smooths out the jerkiness of Basic programs. Programs that have been compiled, are also far more difficult to read, and are therefore protected from alteration by inquisitive *AMOS* users.

A NEW DIMENSION

***AMOS* has enjoyed spectacular success, with users worldwide creating everything from demos and games, to educational packages and business software.**

Demonstrating their continued commitment to their product, Europress (formerly Mandarin) have released *AMOS 3D*.

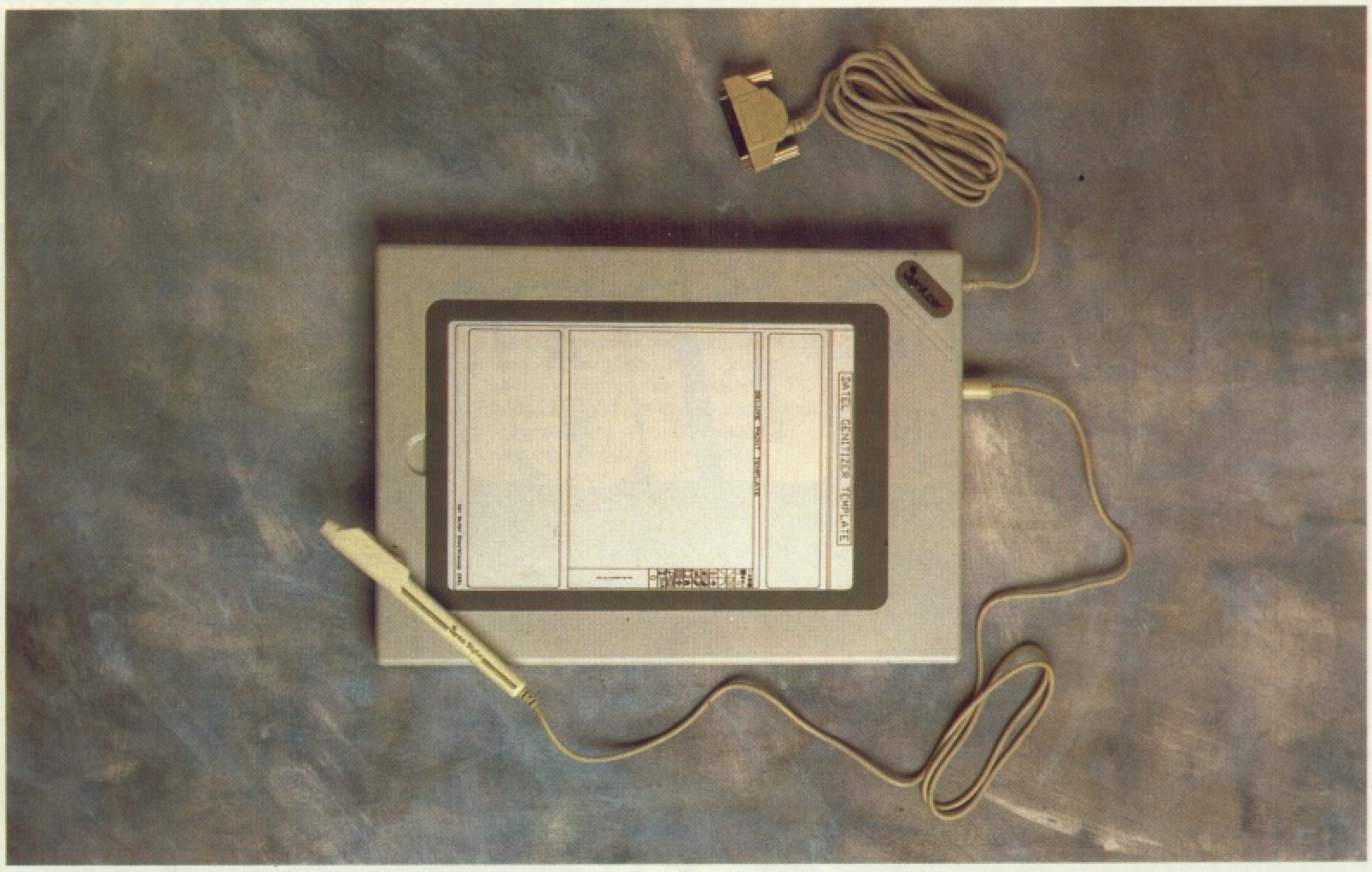
This latest addition to their line-up of programming tools, comes in the form of a module which is added to the existing *AMOS* program. This *3D* module then gives the programmer a whole host of extra commands which will control the new *3D* functions. The manual is also easy to follow.

CONCLUSION

The Amiga became complete with the birth of AMOS last year, now the potential of AMOS itself has been fulfilled with the release of the compiler.

THE AMOS COMPILER from EUROPRESS SOFTWARE Price £29.95.

LICENCED TO SELL **If you want to see the best that AMOS has produced, without spending a fortune, contact the Amos P.D. Library, c/o Sandra Sharkey, 25 Park Road, WIGAN WN6 7AA. Their licensed software, now numbers 26 titles and the reasonable £3.50 per disk price tag includes a royalty fee to the programmers.**



PURE GENIUS

If you think using a mouse to draw pictures feels too unnatural, Datel's new Genitizer (aka the Genius) graphics tablet could be just the thing for you. Mat Broomfield draws his own conclusions (and a few squiggles).

Although there have been several graphics tablets available in the past, none have ever been quite so cheap or easy to use as the *Genitizer*.

WHAT YOU GET

The unit consists of a plastic board slightly larger than a sheet of A4 paper and about half-an-inch thick. On top of the board is a clear plastic sheet, under which various templates can be laid (a *Deluxe Paint* template is provided). This plastic sheet is designed to protect the templates from wear.

The *Genitizer* plugs into the serial port of the computer, via a specially designed interface. A five volt power supply also plugs into the interface.

The final piece of hardware is the pen, which plugs into the back of the board, and can be placed out of the way in its holder when not in use.

Also supplied with the tablet is an installation disk, generic manual, and an Amiga-specific instruction sheet which is fairly comprehensive.

INSTALLATION

On the disk, you get two programs. The first is a test program, which is used to confirm the tablet is in full working order. The other program is a small installation routine which allows you to use the unit with your software.

The installation routine is small enough to be copied to almost any disk, and can be included in the start-up sequence so you don't have to worry about manual installation each time you use the tablet. And, once installed, the pen controls the screen cursor in the same way as a standard mouse. The working area of the tablet represents the current screen.

Moving the pen to the left of the tablet moves the cursor to the left of the screen, and so on. The pen has two small studs (buttons) mounted on its stem near the base. The lower of the two studs duplicates the left mouse button, whilst the other stud replaces the right button. The studs only extend about half a millimetre from the surface of the pen, and are not at all intrusive when using it. One aspect of the installation that I particularly like is the fact that the mouse remains activated even when the pen is in use. This means that when making menu selections and performing other non-precision operations, you can use the mouse which many will find faster and more comfortable.

GETTING DOWN TO BUSINESS

The main piece of software that I tried the tablet with was *Deluxe Paint III.* The pen felt very natural, and there was little of the 'culture' shock one usually experiences when using a new input device. Although the total working area of the pad is nine by six inches, by using *Deluxe Paint III* this area is reduced to about five and a half by four inches.

I started out in low resolution just drawing squiggles to find how responsive the pen was. The screen cursor kept up with the pen easily, with absolutely no jerkiness.

The next thing I tried was writing my signature, and here I encountered my first set-back. Because I write in long hand, none of the letters of my signature are joined together. Normally, as I move from letter to letter, I simply raise the pen from the surface of the paper slightly, then lower it again to start writing the next letter. When using the *Genitizer* this method of writing does not work.

The pad still registers the position of the pen up to two centimetres away. Therefore, when writing my signature, I had to consciously take my finger off the stud to avoid joining all the letters up. This felt extremely unnatural at first, and, of course, my signature didn't look anything like the scribble that it usually resembles.

Undeterred, I moved on to try tracing the logo from the cover of the *Genitizer* manual. I placed the manual beneath the plastic cover so that the logo was positioned within the drawing area. The actual logo was about a centimetre wider than the drawing area, so I was unable to trace it all, but working from the left side of the logo, I carefully traced each letter fully expecting hideous results!

Surprisingly, the result was faithful to the original image. There were a few squiggles that I'd not planned, but the basic outlines were more or less perfect. I was very happy with the results.

SPEED KILLS

Encouraged, I moved into high resolution, where I encountered yet another minor problem.

Although the *Genitizer* is capable of working to a resolution of one fifth of a millimetre, I found in high-res all the curves I drew started to look rather angular. When I moved the pen across the pad more slowly, the curves became smooth again.

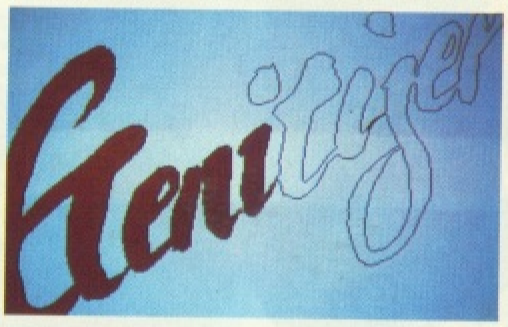
I tried the same test with the mouse, and found I could draw much faster, more natural curves in this way, than I could with the *Genius* pen.

Having said that, when the curves started to look jagged, I was moving the pen much faster than one usually would in any case.

MOUSE FRIENDLY

One feature of the *Genitizer* I particularly like is the fact that the mouse remains activated even when the pen is in use. This means that when making menu selections, and performing other non-precision operations, you can use the mouse, which I found faster and more comfortable.







TRACING FUN

When you are tracing a shape on the pad, you can release the pen button and take a break, safe in the knowledge that when you resume you won't have trouble trying to match up the work you've already done.

This is because all locations on the pad are absolute unless otherwise specified. In other words, positioning the pen halfway across the pad will always position the cursor halfway across the screen, regardless of whether you move the pad or the pen in between.

CONCLUSION

My initial reaction when using the pen with *D-Paint* was one of dismay. I immediately saw the limitations of using such a small drawing area, only half as wide as a sheet of A4, and just over a third as high.

My reservations in that area still remain, but having used the pad for some time, I have begun to see the huge number of possibilities it opens up to the imaginative user. I like the fact that you don't have to manually slide the cursor around the screen any more. just put the pen down in a new position and the cursor jumps to match it.

The wire that attaches the pen to the board constantly got in the way, and made me rather too conscious of the fact I was holding an electronic pen, rather than the real thing.

I'm sure it wouldn't have been that much trouble to have given you the option of using a battery-operated pen.

I was extremely frustrated Datel have not bothered to include a British three pin plug on the power supply. The two pin unit supplied constantly fell out of the shaver plug I plugged it into. I ended up having to prop the whole thing up against my printer before it would work reliably.

Another minor detail that irritated me, was that apart from the inclusion of a one-page Amiga instruction sheet, the manual pertained almost exclusively to IBM compatible PCs. Most of the configuration instructions were not applicable.

Despite the above comments, I found the *Genitizer* a joy to use most of the time, and I would thoroughly recommend one to anyone who takes their art or graphics seriously.

I don't think it will completely replace your mouse, but it will be an invaluable aid to your creativity. It permits you to draw in a far more natural style than previously. At such a low price, it offers you a professional and enjoyable tool, at very good value.

The *Genitizer* can be used with any software that accepts mouse input. I tried it with *Pro Draw* and found it greatly improved the precision of my work. I plan to buy the review model I'm using, and what greater recommendation can I make?



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INKREDIBLE



Over recent months the Citizen and Star have dominated the dot matrix printer market. Now Fujitsu have released a reasonably priced 24 pin printer that looks set to make a few people sit up and take notice. Mat Broomfield explains why.

THE BRICK

When I first saw the *DL900*, I thought that it was easily the ugliest printer I'd ever set eyes on. Measuring 18 inches wide by nearly 10 inches deep, and a towering 7.4 inches high, it looks more like a chunky breeze block than a printer. The clean off-white colour and smooth lines do nothing to enhance its appearance, and Fujitsu's description of it as a 'compact printer' has to be the biggest joke of the year.

I've often heard the expression 'Don't judge a book by its cover', but never was it more graphically demonstrated than with the *DL900*. For beneath its clumsy exterior there is a heart of pure gold.

EMULATION

Before I could use the printer, I had to find a suitable printer driver. I used the *Epson (CBM MPS1250)* driver from Workbench. Although the driver worked fine, printing in graphics mode was very slow and I suspect I could have found a driver which produced faster screen dumps. Alternatively, you can try switching between the *Epson LQ-2500/-2550, IBM Proprinter XL24, or Fujitsu DPL24C Plus* emulations that Fujitsu provide as standard.

DESK TOP FRIEND

The printer is capable of a remarkably wide range of character pitches, ranging from 2.5 characters per inch horizontally, up to 20 in proportional mode. This variety, combined with line spacing which can be varied in 360th of an inch increments, means that the *DL900* is an ideal choice for budget desk top publishing.

A MARK OF QUALITY

Once I'd configured the printer, I started out by trying it with some text printed in draft mode. It whizzed along at a brisk 150 characters per second (cps). As I went on to select letter quality, I received a pleasant surprise. The printer actually features three quality modes: Draft, Report, and Letter. Letter quality obviously gives the best results, producing crisp, though slightly fine, quality lettering. Report mode prints at a lower resolution than letter quality, but at 100 cps works at twice the speed. Even in draft mode, the text quality was acceptable for home use.

FONTASTIC

The *DL900* includes seven different fonts, with one proportional typeface. There are specific fonts available at each pitch (letter size), Courier and Pica at 10 pitch for example, or Compression at 17 pitch. Although I suspect that Courier and Pica are the most commonly used fonts, resembling as they do, a typewriter-style face, I prefer the rounded and slightly heavier appearance of Boldface PS.

There are also a number of other character options including double width and height, sub- and super-script, shadow printing (which effectively gives you an extra bold typeface), and the usual bold, italic and underline options.



Our traditional printer test, the King Tut screen, looks very different when printed at densities of 1, 4 and 7.

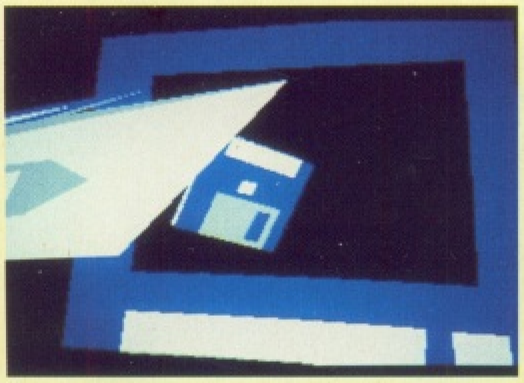
You have the further possibility of downloading fonts from disk if you can find a compatible source.

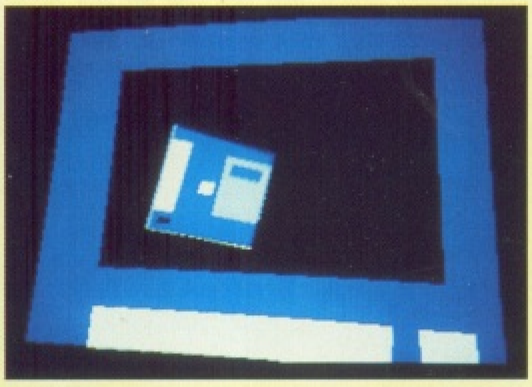
If you choose not to download a font, you can use the 32K memory as a print buffer, which allows the computer to transmit more information at a time. This in turn means that you can resume work much sooner.

CONCLUSION

Printing is fairly quiet for a dot matrix, and it includes automatic paper feed options. I don't like the way the initial configurations are defined by printing them onto paper and selecting them from the various buttons, and at under £300, the *DL900* is by no means the cheapest printer on the market, but I think it's worth the extra.

THE CU COLLECTION





➢ F7. The pic is viewed using *PPShow*, by pressing **P** you can print the picture, and the Tab key will enable colour cycling.

AMOS 3D DEMO

This demo was created by Richard Lewis, Nick Harper and Richard Vanner using the *AMOS-3D* program. *AMOS-3D* actually includes far more features than we were able to show you in this demo. They include background images, 3D collision detection, object animation and of course the incredible object modeller.

Using the mouse, you can move around the 3D world in the demo. Left and right will pan from side to side, whilst back and forwards will dive and climb. The left button moves you forwards, and the right button will return you to your start point. Press Control and C to quit when you've had enough.

Won't Load?

In the unlikely event of your CU disk not loading, remove all external cartridges and peripherals and try again. If it still won't load, pop the offending disk in an envelope and address it to:

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TUNE OF THE MONTH.

Whilst the disk was loading you probably noticed the haunting tune that was playing. Featuring Mike Oldfield undertones, it was composed by Cabel Sasser from the United States and it earns him a year's subscription to CU Amiga. If you think that you have got what it takes to write a winning tune then send your entries to Tune Of The Month at the usual CU address.

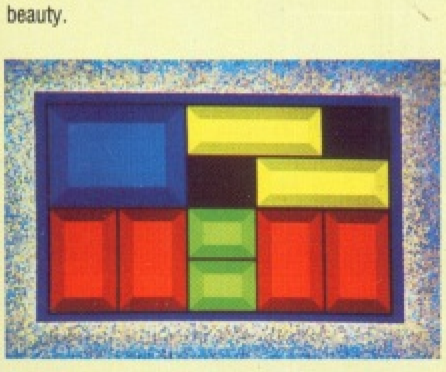
POINTER ANIMATOR

F10 will take you into the pointer animator menu. There are two docs read me first/second, a kill pointer option, an animated snake pointer and an exit function which returns you to the main menu.

Your pointer cannot be wider than 32 pixels. It can contain either three or 15 colours (the normal Workbench pointer uses three colours). By restricting yourself to only three colours, you will ensure that your pointer will work properly with almost every program. The pointer animations are loops. As soon as the last frame has been displayed, the first frame will be repeated. Always keep in mind that a pointer should be useful for pointing.! The top left-hand corner should contain one point that doesn't move. It's best to keep your pointer 16 pixels high as this is the default height. To take a look at how a pointer is constructed, load *D-Paint* and display the file SNAKE or CUBRUSH, both of which are on this disk. You will notice that CUBRUSH is made up of 13 frames, arranged vertically on top of each other and stored as one single four-colour brush (the fourth colour is the paper colour). Each individual frame is 16 by 16 pixels in size. Full documentation is included on this disk.

DAD

A variant on the ever-popular puzzle genre, *Dad* is an unusual sliding block brain-bender. The screen is made up of a series of multi-coloured squares, with a large blue block to the left and a series of smaller blocks below it and to the right. By clicking on the side of each block that faces an adjacent gap, these can be moved around the screen and repositioned. The ultimate idea of the game is to move the large blue block from the left-hand corner over to the right. However, the lack of space makes for an incredible challenge that we guarantee will have you tinkering with it repeatedly. Any further instructions can be found by holding down the right mouse button and clocking at the top of the screen, but the simplicity of this game is its beauty.



GRAVITY WARS

Fans of Scotty, James T. Kirk, and ol' Pointy Ears himself, Spock, are well catered for as we present this odd little tribute to Star Trek. Given control over the Enterprise, the player must enter battle with a Klingon Bird Of Prey within a cluttered galaxy. Littered with planets, the Enterprise and Klingon ship take turns to fire pot shots at each other. However, it's not as simple as it sounds.

Having started the game by using the 'Set Random Galaxy' option (which is accessed by holding down the right mousebutton and moving the pointer to the top of the screen), the battle begins. A series of co-ordinates are needed to fire the weapons, and the player must judge at which angle to fire from. The full spectrum of 360 degrees is available to the player, and they must work out the angle which will take them nearest to the opposition's ship whilst taking into account the laser-bending properties of the planets' gravities. These, however, can be used by a clever little Kirky to perform seemingly impossible shots. In addition, the strength of each laser bolt must be determined before the missile is fired and can make all the difference when trying to bend the shot around obstructing planets. The winner is the first person to destroy the other person's ship, but that's easier said than done...

Whilst CU Amiga makes every effort to check our cover disks for all known viruses, we can accept no responsibility for possible damage caused by viruses which may have escaped our attention.





sounds amazing

Sound sampling is one of the Amiga's hidden talents – but how do you get the best out of sampling software? Chris Jenkins has some sound ideas. . .

Why is it that sound sampling, whichever sampler you use, can be such a pain in the ear? Probably because the Amiga will happily play back any sample you put into it, unconcerned whether it sounds like Nigel Kennedy or a cat knocking over a dustbin. If you want brilliant sounds – for demos, games programming, music or whatever – you have to edit your samples into shape.We're taking the *Aegis AudioMaster III* software package as our basic example – but whatever software you prefer to use, you'll find similar facilities.

WHAT IS SOUND?

Sound is a series of vibrations caused by moving air. Pitch is related to the speed (or 'frequency') of these vibrations, volume to the amplitude (amount of movement), and tone to the pattern of vibration (or 'waveform') and the range of frequencies ('harmonics'). Simple sounds like flutes have regular frequency, low amplitude, simple waveforms and few harmonics – this makes them relatively easy to sample and edit. Complex sounds (like our cat knocking over a dustbin) are a different proposition, creating more problems for the samplist!

Samplers analyse the frequency of incoming sounds several thousand times a second (up to 38,000 times with *Audiomaster III*), and store values representing this sound in the Amiga's memory.

Replaying the data through the digital-to-analog convertor makes the sound come out again. Thetrick is to get into the Amiga and manipulate it for the best results.

** SAMPLING TIP – Whatever sampler you use, it's worth connecting it to a stereo monitor, or preferably a hi-fi which gives better tonal range and (louder!) sound.*

The Amiga's four-channel Paula sound chip, and most samplers, are 8-bit; when they analyse the frequency of an incoming sound, there are 256 possible values available. CD and professional music samplers are 16-bit, but the Amiga's sophisticated noise filtering systems allow it to produce good results.

SOURCES FOR COURSES

The best sources for sampling are CDs (such as the Datafile One disc from Time & Space we reviewed a couple of issues back). Most CD players have phono outputs, like the inputs on most samplers, so it's easy to connect them up. Alternative sources are radios, record players, or microphones, but you might have to boost mike signals through an amplifier.

If the volume of the signal going into the ➤

sounds amazing

where the sampler is unable to cope with the high amplitudes and cuts them off, leaving a dull and useless sample. The signal level window shows if clipping is taking place – the top of the waveform disappears out of the window. Simply reduce the input level to suit.

Once input level is fixed, click on the SAMPLE gadget to trigger sampling. Some samplers have an option to trigger sampling at a programmable volume level; this is useful if you want to sample the start of a sound, since it doesn't leave you with unwanted noise before the useful bit.

Let's say that you have captured a segment of raging Heavy Metal, and it appears in the Edit window as a waveform. Click on Play Waveform and you'll hear the sound through your speakers; if you have missed the start or end of the sound, obviously you have to do it again.

** SAMPLING TIP – now would be a good time to save a working copy to disk, before you do any destructive editing!*

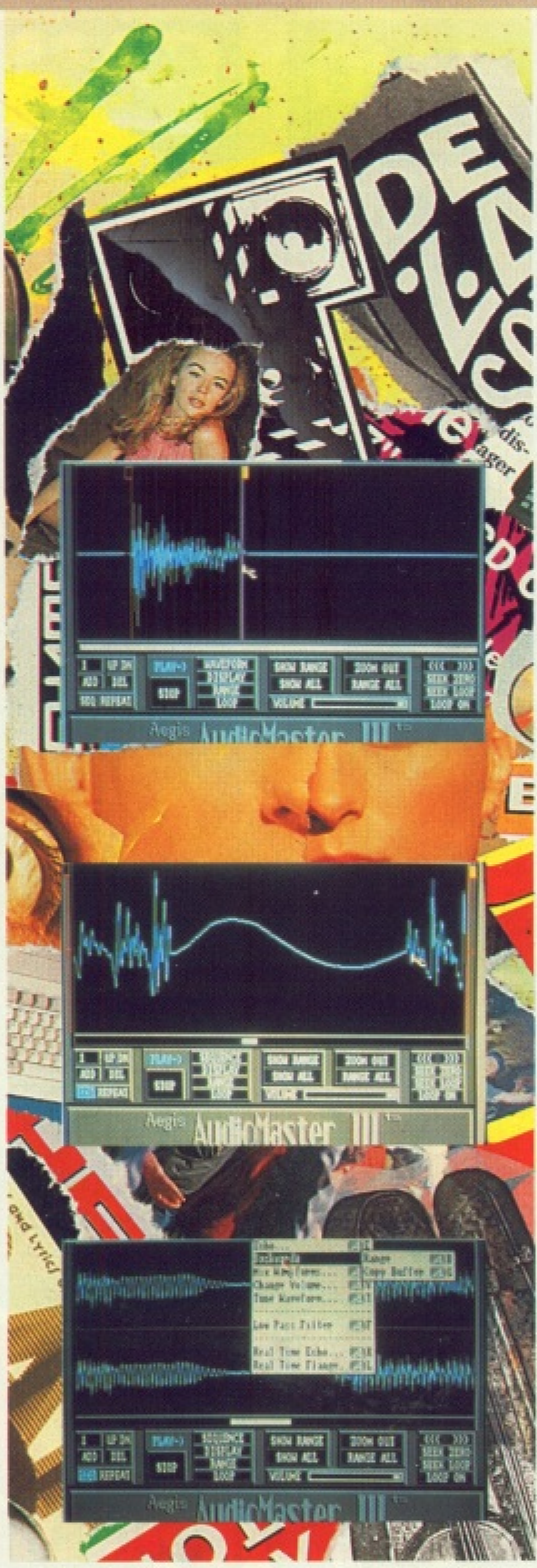
The simplest editing task is to 'truncate' the sample, positioning cursors with the mouse to set start and end points.The area between these points is called the Range; *AudioMaster III*'s Show Range function lets you zoom in, magnifying the waveform until you can position the cursors precisely; then use the Save Range function to replace your working copy with just the section you want to keep, and trash the remainder.

EDIT AND ENHANCE

Now you have a useful sample, how can you make it more exciting?Looping is one of the most useful yet frustrating features of sampling – it involves taking a section of a sample and making it play repeatedly to give a sustaining sound. If you want a thirty second fuzz guitar sound, you could use a thirty second sample, but that would take up all your memory space. Far better to keep the initial 'attack' portion of the sound, loop the level 'sustain', and trash the rest to save memory space.

**SAMPLING TIP – reduce the loop length of pitched sounds to a single cycle. This extremely short loop may sound flat, but many sample editing packages let you offset this by adding effects like vibrato or phasing - and think of the disk space you'll save.*

Some samplers let you use different loop



Most dedicated sample editors will allow you to cut, paste and reverse sections of your samples, but *Audiomaster III*, (available from IBD on 021 356 3388) offers a truly incredible range of editing tools and save formats.

types – *Technosound Turbo* offers Forward, Forward/Backward, Backward/Forward and Reverse. Reversed sounds can be striking – try using a reversed crash cymbal sound as the opening note of a tune for a big opening.

For more complex sounds, try out functions like Freehand Draw, where you can actually change the shape of the waveform using the mouse, are useful for removing unwanted clicks and blips. Zero, which will change the waveform volume to nothing in a set Range, is great for removing hiss between the words of a piece of dialogue; and Fade In/Out, which automatically changes the volume of a sample up from, or down to, zero, can give a final polish.

CUTTING AND PASTING

Powerful cut-copy-and-paste routines let you define a required range, move it to a memory buffer, then reposition it; either copying it to another position on the screen to alter the order of a series of sounds, or performing more complex functions like merging it with another sound.

**SAMPLING TIP – use cut/copy/paste and merge to create hybrid sounds, for instance by attaching the attack portion of a flute to the looped sustain of a piano. You can use Fine Tune functions to get the two samples in tune, and of course there's no limit on how many times you can merge sounds.*

Further tricks can be performed using functions like Mix Waveform. Try selecting a range, copying it to the buffer, shifting the original a few milliseconds and mixing the copy with it. The result is a fantastic spacey out-of-phase swooshing effect – mind you, many sample editing packages have effects like phasing, flanging, echo and reverb built-in. For the best results, sample anything you can get your hands on, and don't be afraid to experiment!

SOUNDS COMMERCIAL

If you don't want to do your own sampling, most samplers come with libraries of pre-recorded sounds, and you can also buy sound collections. Practically all Amiga samplers can read IFF format files, so libraries don't have to be specifically tailored to meet the requirements of your sampler.

Try Music Matrix, the disk-magazine for Amiga-based music makers – Issue 1 has Korg M1 synth sounds in IFF format (Tel. 0592 714887); Byteback PD, whose range includes eight disks of IFF sound files (Tel.0636 79097); and Start PD, who have four disks of samples at £1.25 each (Tel. 091 564 1400). In the near future Gajits, producers of *Sequencer One*, which plays sampled sounds or MIDI instruments, will be launching an IFF sound file library (Tel. 061-236 2515).

And remember that by using PD 'ripper' utilities it's often possible to, er, 'borrow' sampled sounds from commercial software and incorporate them into your own programs.

LOOPING THE LOOP

There are two basic types of sound: 'pitched', where the frequencies are steady, and 'unpitched' where they aren't. A flute, for instance, is pitched, and is suitable for looping and using as a melody instrument. Explosions, percussion sound and so on are unpitched, so while you could loop the sound it wouldn't be melodically useful.

The tough part of looping pitched sounds is to make sure that the sample's volume and tone are matched at the loop start and end, otherwise you'll get a click at each loop point. *AudioMaster III*'s Seek Zero functions helps you to do this by finding points where the amplitude is 0; and Seek Loop matches two points of the same amplitude. These functions are helpful, but only your ears will tell you when a loop is acceptable.

CHOOSE YOUR SAMPLER

Most samplers have similar hardware, but software differs widely in facilities and ease of use.

Recommended systems include *Master Sound* (RRP £39.95 from Microdeal, Tel. 0726 68020); *TechnoSound Turbo* (RRP £34.99, from New Dimension, Tel. 0291 690933); and *Perfect Sound* (RRP £59.95, from HB Marketing, 0753 686000). Undoubtedly, the best is *Audio Engineer*, which comes with a version of the *AudioMaster III* software – but its quality is reflected in its cost of £199!

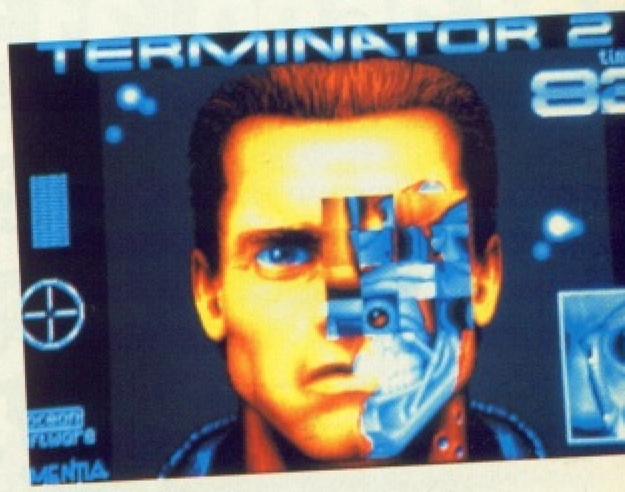
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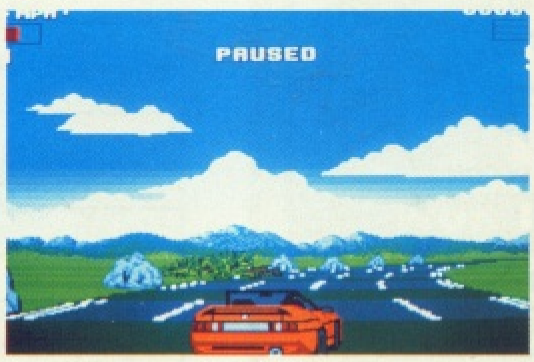
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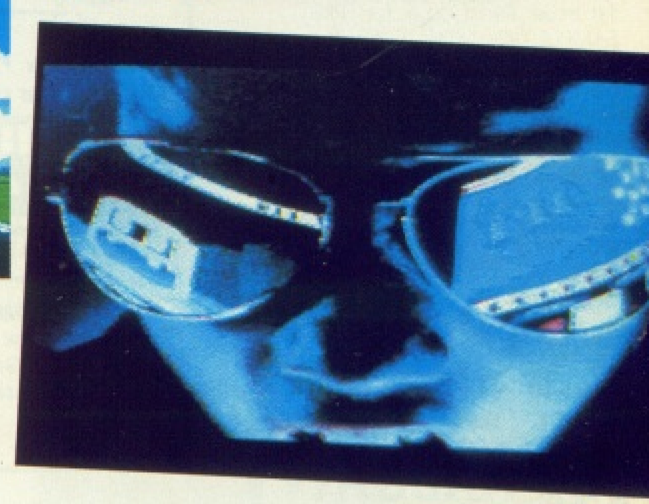
Yep, we're gonna do it again! The October issue of CU Amiga is another double-disk bonanza featuring two red-hot demos and a whole host of brilliant and useful utilities, all linked to special tutorials within the magazine.

What's more we've lined up a clutch of top games for the special CU review treatment, plus our usual top-notch news and previews sections. Could you ask for anything more? Well, yes, because our next issue also features a wealth of Play To Win gaming tips-and-hints and features galore.









PLUS! A TOTALLY-FREE ESSENTIAL GUIDE TO PD

We're also throwing in a special PD supplement, which will be bundled with the magazine, offering a comprehensive guide to the Public Domain with interviews with top demo groups, step-by-step tutorials of top-rated utilities, and the CU guide to the top-twenty games, demos, animations and sound disks on the circuit.

We haven't finished yet, as there will also be our usual techy coverage, with in-depth reviews on sound samplers, printers, memory expansions, education software, and a cartload of other such goodies. Watch out, also, for a feature on 24-Bit colour systems and a handy guide to the *Protracker* music utility.

So, for the ultimate in games and technical coverage, see you same time, same place, next month... Be there!



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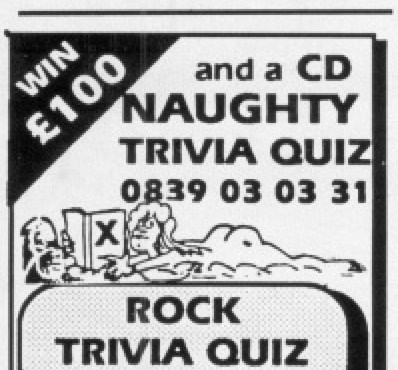


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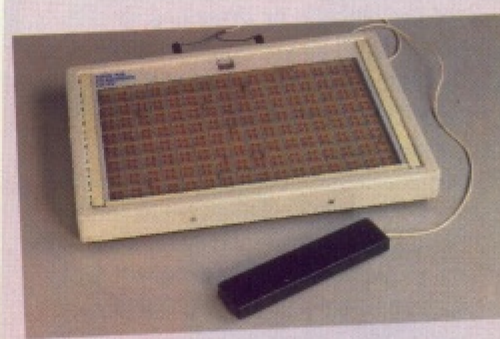
think. again

Think Limited are attempting to change the way education is taught in both our schools and on the Amiga. Rik Haynes went back to the classroom to find out what's different about their approach and took a look at some of their innovative hardware designs.

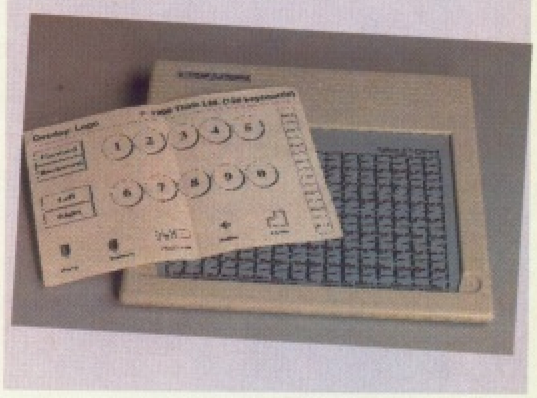


The Alfred Robot System from HadenHill Systems and Think Limited is intended for industry simulation activities and problem-solving exercises on the production line. 'It's a very cheap introduction to robotics,' stresses Duncan Sillitoe at Think Limited. 'Kids as young as five can use the software to lift something off the conveyor belt and place it onto the turntable.'

You can tweak Alfred's software to work with even bigger bots. Here, six servo motors control the different movements of the basic robotic arm. Each one has sliders and all six motors make up one overall arm position. Users build up sequences of arm movements or simply flip the sliders around to see the arm move about. It takes the average person about 15 minutes to get things moving. There's quite a lot of coordination involved with the more complex sequences, as it takes a certain amount of trial and error to get the robotic arm where you want it to go. Some people have pretty outlandish uses for our friend, Alfred. One has actually programmed the robot to write with a pen and paper. Prices start at £399+VAT.



***Above*: The Toucan Learning Tray allows a severely disabled person to access almost all Amiga software through the use of a standard switch mechanism. The whole system costs £750 including VAT and postage. *Below*: The Concept Keyboard is for people with less severe handicaps and can be 'self-programmed' to carry out any number of tasks on the Amiga.**



Not many people would take the kind of risks that Ian Black and Duncan Sillitoe have. Leaving the relative security of steady teaching positions, they've begun a two-man crusade to turn the Amiga into *the* computer for educational use. A tough job considering most schools and colleges still place their faith and cheque books in the aging BBC microcomputers.

For Black and Sillitoe, the Amiga's graphic and sound capabilities coupled with its low cost makes it nigh-on irresistible for use with children and people with special educational needs. Putting their faith firmly in the Amiga, they're trying to broaden the use of Commodore's baby in the tough cash-conscious education market.

'We look at what's needed and just do it,' explains Sillitoe. 'That's how we've been going, jumping from one problem to another.' Black adds: 'We're certainly not saints, we're just confident of financial success. '

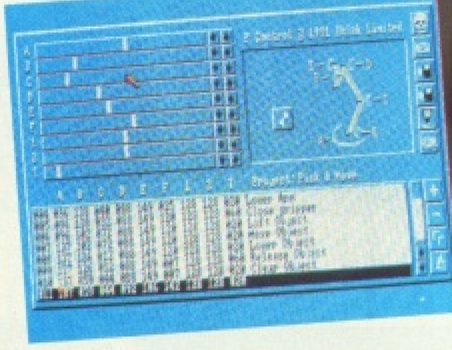
ROOM FOR IMPROVEMENT

The duo agree that most education software could be vastly improved. 'Most programs aren't flexible enough so that a teacher can use it in whatever way they want to in the classroom,' notes Sillitoe. 'We say: "Here's a package that you *can* extend and use in whatever way you want." A lot of software is geared solely towards home education and self-improvement. *Funschool 3* is fine, but it limits you to a particular activity with particular pictures. We want to make software that can be modified to suit any particular requirement.'

Through their company, Think Limited, Black and Sillitoe are trying to readdress the imbalance of poor quality or misdirected software for education and special needs use. Not that they discount more commercial

think again





Black and Sillitoe are now setting up a company to specifically distribute educational software. If you'd like more information, ring them on 021 384 4168.

applications, it's just that they come from a special needs background and therefore have a bias towards that kind of product. From step-by-step software guides to robotics, Black and Sillitoe are always thinking of new products to make their 'Amiga in Education' policy a reality.

'With special needs children, the less they have to learn, the better,' says Sillitoe. 'They can use information technology to help them in their normal school work. Anybody who doesn't fit into a severe disability category is placed in a moderate learning difficulty class. People with moderate learning difficulties haven't got anything physically wrong with them. This group includes everything from behavioural difficulties down to some sort of inability or slowness to learn including dyslexia and partial sight. So the use of an Amiga as an educational aid isn't out of the question and would, in fact, be a positive boon.'

Black and Sillitoe reckon the Amiga is great for education because, once people have used one piece of software, it's easy for them to pick up another program and learn how to use it reasonably quickly.

BIRDS OF A FEATHER

Profoundly disabled people can also use the Amiga with the Toucan Tray from Think Limited. This extremely useful device is apparently 'very big' in Norway. 'This is the best way for them to access everyday software on the Amiga,' Sillitoe confirms.

'Instead of pressing it like the Concept Keyboard (a similar gadget but for less severe handicaps), it's push sensitive. They use switches which allow them to scan through the LED lights on the Tray. Any voluntary physical movement can be trapped by these switches, such as minimal movements like eye flicker, sucking or blowing.'

Each pad or cell on the Toucan Tray and Concept Keyboard can be 'self-programmed' to do things like load a file, type a whole word, paint part of a picture, and so on. The software interface for these peripherals will work with all Amiga software that can use a mouse or keyboard and loads off the Workbench.

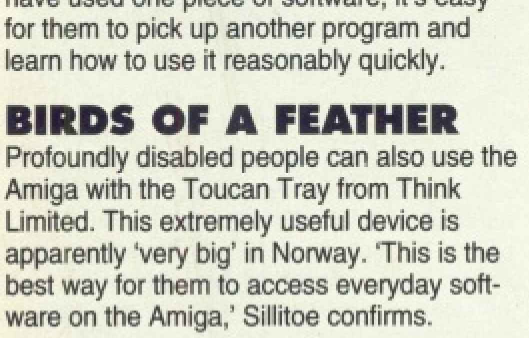
Another Think Limited product was the result of a request from one of the nearby hospital education schools. They required a small keyboard because their kids have got Cerebral-Palsy and can muster only very limited movements. 'They've got an Amiga at home but their condition has deteriorated so much, they can't use the keyboard anymore,' announces Black. 'So we developed a program that interfaces with a miniature keyboard to work standard Amiga software.'

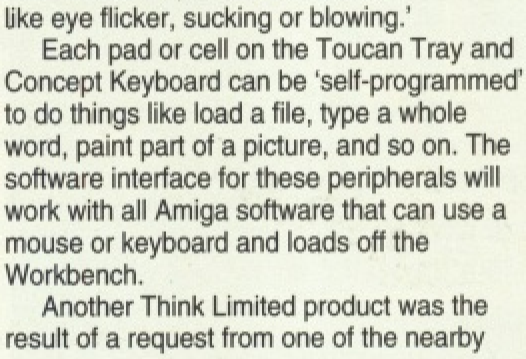
THE RIGHT TOUCH

Some of the wonderful widgets from Think Limited have therapeutic benefits, too. 'Our Touch Screen currently being developed could help partially-sighted people. They could follow a line coming down the screen by co-ordinating their eyes and tracing it with their finger on the touch screen. In a similar way, dyslexics could trace around the outlines of letters to become familiar with their shape and composition. The Touch Screen is great for providing visual and tactile stimulus. This is sometimes the only way to get handicapped people to communicate with a computer. They can actually touch the things that are stimulating them. It's a very direct approach.'

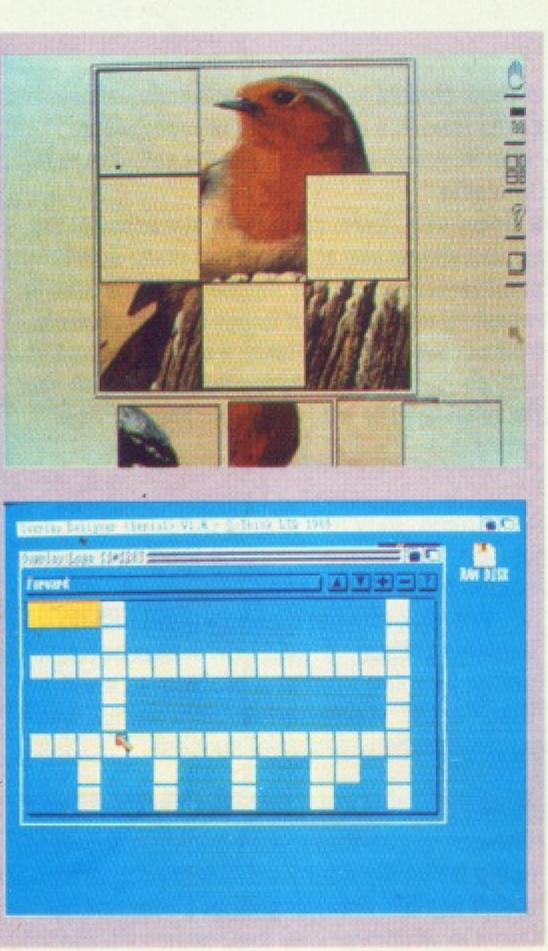
Not that the Touch Screen or Concept Keyboard are confined to educational usage. 'You can run other software with them if you want to,' Black and Sillitoe assert. 'There are a lot of business applications, including point-of-sale access. They can run very complex software like a video editing suite where you've a got a hundred different options which are very difficult to remember. You actually have them drawn as pictures on a Concept Keyboard, and by pressing one button it can perform a whole variety of sequences. We've got a couple of people looking into this exact sort of application.'

Think Limited is proving that the Amiga is so flexible you can do whatever you want. With their fingers in so many pies, Ian Black and Duncan Sillitoe need about fifteen pairs of hands just to keep up with themselves. Perhaps they should enlist the help of a few of their robotic arms?

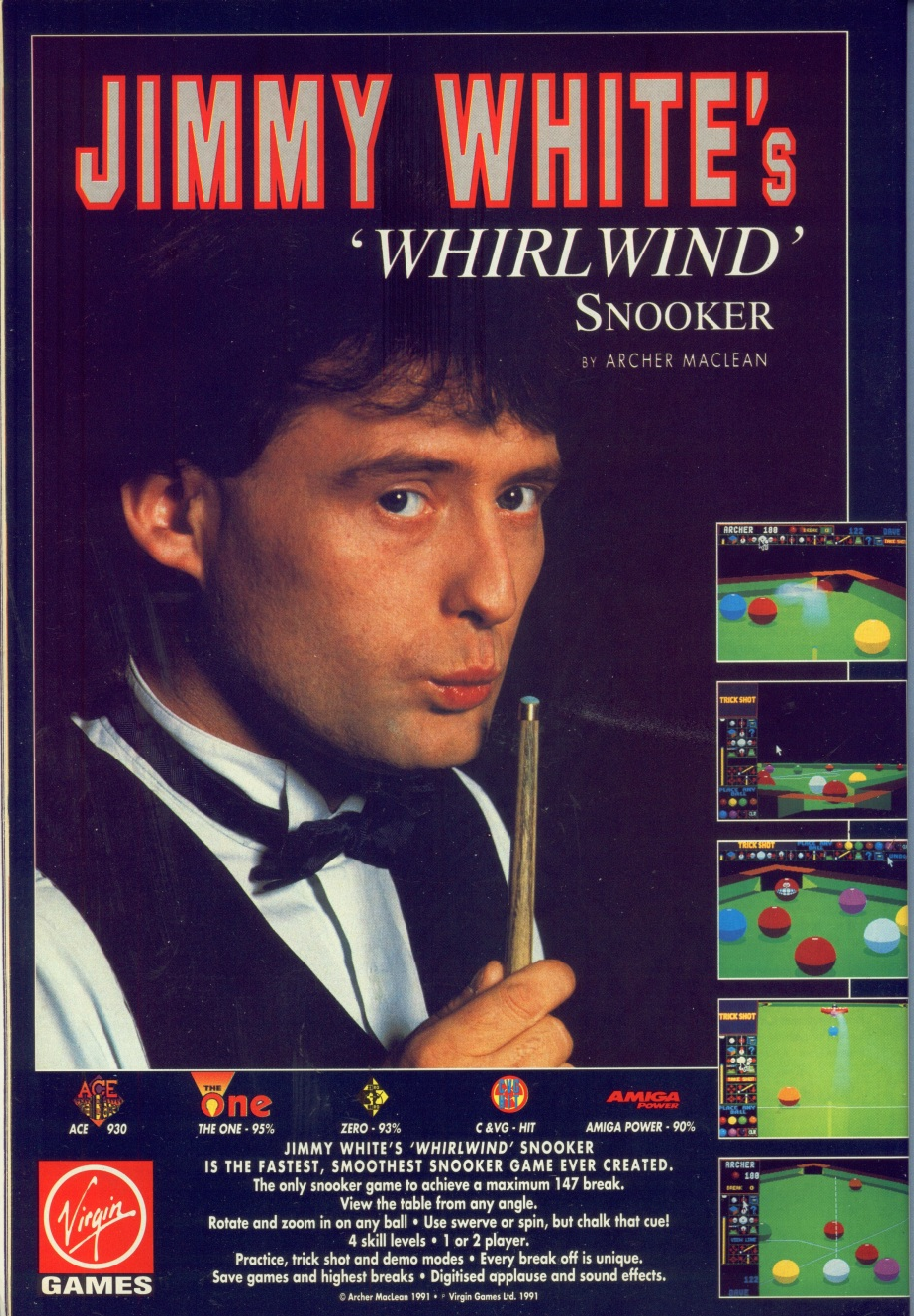




Above: At £19.99 each, *Jigsaw* and *Move It!* are interactive picture puzzles which form part of the picture series of fun educational programs from Think Limited. 'This series develops people's understanding of manipulating graphics,' contends Ian Black. 'The next phase will join pictures and words together, so you can create whole stories with different pictures and text.'



Right: This is the editor where you can create the overlay for the Toucan Tray or Concept Keyboard and which can pump out a whole sequence of key-presses.

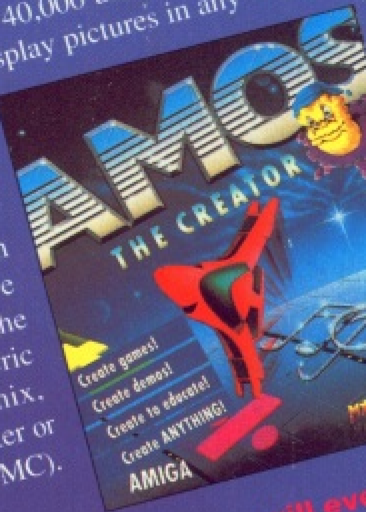

JIMMY WHITE'S
'WHIRLWIND'
SNOOKER
BY ARCHER MACLEAN
ACE 930
THE ONE - 95%
ZERO - 93%
C &VG - HIT
AMIGA POWER - 90%
JIMMY WHITE'S 'WHIRLWIND' SNOOKER
IS THE FASTEST, SMOOTHEST SNOOKER GAME EVER CREATED.
The only snooker game to achieve a maximum 147 break.
View the table from any angle.
Rotate and zoom in on any ball • Use swerve or spin, but chalk that cue!
4 skill levels • 1 or 2 player.
Practice, trick shot and demo modes • Every break off is unique.
Save games and highest breaks • Digitised applause and sound effects.
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TRICK SHOT

AMOS

Join the AMOS dream machine...

ONLY £49.99

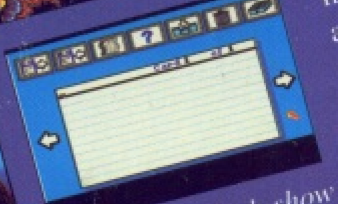
AMOS has become the definitive language for the Amiga – 250 AMOS Public Domain discs, a 1,700 strong AMOS user club and over 40,000 users! With AMOS it's simplicity itself to display pictures in any graphics mode, add copper list rainbows, write text using any Deluxe Paint font, overlay windows, add pull-down menus, send both software and hardware sprites spiralling around the screen, and add atmospheric music created in Sonix, Soundtracker, Noisetracker or Games Music Creator (GMC).



'Nothing will ever top it' – Amiga Computing

AMOS did all this... and much more









Here's some of the latest amazing public domain programs which show the power and versatility of AMOS.

Turbo-charge your creations...

Compile your programs in seconds! Turn your existing AMOS programs into lightning-fast creations that will amaze everyone. AMOS Compiler is unbelievably quick – some commands are more than five times quicker. Typically most programs run at least twice as fast – and AMOS is speedy to start with!

Squash your compiled programs by up to 80% (60% on average). Compression is easily done with the built-in compression routine, which is faster than PowerPacker, and opens up the world of cover discs and first-class Public Domain.

Plus, with new BOB and SCREEN copy routines and improved multi-tasking for AMOS, the AMOS Compiler gives you all the tools you need to create a super-fast, professional product the world will want to buy!



NEW IN JUNE

ONLY £29.99



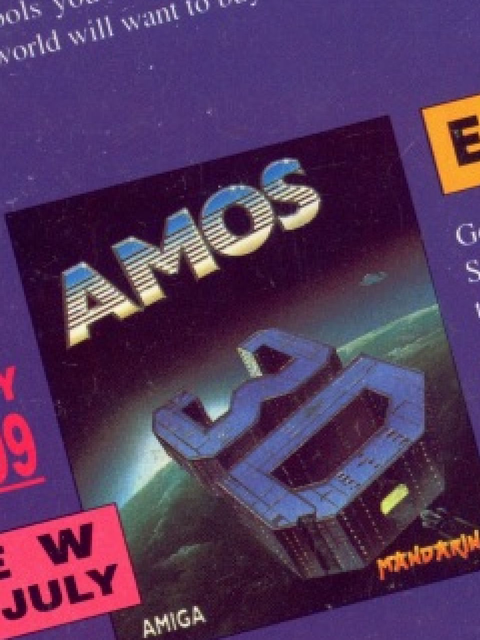
Enter the world of virtual reality!

Generate outstanding 3D effects as seen in games like Elite, Starglider II and Xiphos with AMOS 3D – the first step towards virtual reality on your Amiga.

The 3D object modeller will enable you to create any complex object using building blocks which you can stretch, rotate, resize and glue together.

There's also 30 new AMOS commands which will enable you to animate your 3D objects in realtime to produce stunning graphical effects.

Soon you'll be creating your very own 3D world and be flying around it in your very own 3D craft!



ONLY £34.99

NEW FOR JULY





MANDARIN

Order with Access or Visa by ringing the 24-hour Hotline: **051-357 1275**
Please Quote reference AL3



WIN A ROBOT!

Following Rick Haynes' recent visit to Think Limited, they were so impressed by his journalistic style, they offered him a Robot Arm if he promised not to return!

Fortunately, we grabbed the Robot from him before he was able to leave the country. One of our loyal readers will have a chance to win this fantastic prize, valued at £400.

The Robot Arm, which can be controlled from the Amiga, represents a breakthrough in affordable home robotics. It can be used simply for fun, or as an aid to learning the principles of automation and process control.

To stand a chance of winning one, just answer the following questions;

1. *What was the name of the robot in the film Forbidden Planet?*
2. *What was the name of the robot in the tv sci-fi series Lost in Space?*
3. *What was Doctor Who's Robot dog called?*
4. *What was the name of the robot in the film The Day the Earth Stood Still?*
5. *What is the name of the robot in the tv spoof series Red Dwarf?*
6. *What are the names of the robot duo in the film Star Wars?*
7. *What was the name of the paranoid android in the book Hitch-Hiker's Guide to the Galaxy?*
8. *What number was the robot in Short Circuit?*
9. *What was the name of the killer robot in the film The Black Hole?*
10. *What was the name of the murderous synthetic human being in the film Alien?*

Hah! I bet you're sitting there twiddling your thumbs now, eh? Well, we can't make the questions too easy or anybody could win. We want the winner to be someone who has a clear love of all things robotic. If you get that little lot right, send your answers to ROBOT COMPETITION at the usual address by 26th October.

BACKCHAT

NO CONSOLE-LATION

Why is there this incredible urge to make console-type games for the Amiga? If I wanted most of my games to be like *Mario Bros*, I'd have bought a console.

These games are not and cannot be as interactive as Amiga software and soon become limited and repetitive. Let's stop blowing the horn of 'Great Console Games' and make console owners want Amiga-style games.

M.H., Tyne and Wear.

CU doesn't champion console games, just good Amiga games. Why worry about consoles? You made the right decision when you bought an Amiga.

KABADDI, KABADDI...

I've got a game design for the strange sport on Channel 4 called *Kabaddi*, with all the usual features of this weird game, including the rules, the ref, and the idiotic faces the players make when they raid the opposition.

New features have been popped in to give the game a more 'messy' feel. Instead of tagging the opposition you have to chop their arm off with a switchblade. And instead of surrounding the attacker you have to wrestle with their head until it pops off.

David Cockram, Chinely, Stockport.

Thanks, David, but don't call us, we'll call you.

OUT OF THIS WORLD

Star Wars was a film which took me to another world, a world where my dreams became reality. Therefore, I was very pleased to read your article about George Lucas finally putting the first three Star Wars films into production.

If you find out anymore about Star Wars, and the new games, please let me know.

S. Thompson, Warrington.

Stay tuned to this sector of the galaxy.

KNOCK DOWN PRICES

While visiting my local software shop I noticed that they were selling many of the newest games at knockdown prices. *White Death* and *Blitzkrieg* were £9.95 each, *Breach 2* was £7.99, while *The Killing Cloud*, *Brat* and *UMS 2* were all £14.95.

The shop assistant claimed that these cheap prices were due to a sales slump, the recession, and that the majority of 'big' releases are rushed out at Christmas. Is Sheffield an isolated case or is it the same nationwide?

Even worse, the software companies must be in a bad way at the moment. If the shops, in desperation, are reducing their prices, the companies will sell more games but at the same time make no profit. Already Hewson is one casualty who has gone under and I wonder who will be next?

Add to this the continual threat of piracy and we have big problems, although this may be taking things too far. Do you think I'm blowing it all out of proportion or just being realistic?

Stuart N. Hardy, Sheffield.

If you take a stroll down most high streets right now you will see many shops are holding sales offering great bargains. We don't see any real reason why software stores shouldn't have sales as well. Times are tough. Basically,

LETTER of the MONTH

TUNE IN AND TURN ON

The growth of computer entertainment over the past ten years or so has been fantastic. From small beginnings a mighty empire has grown. Can there be any doubt that it is big business.

Take a look at the number of computer magazines available. There must be hundreds, if you add games and business titles together. Is any other hobby or interest so well catered for? I think not.

Yet, despite this evident popularity, there is an area where computer entertainment has failed to make any significant impact. And that's television. Is any other area of popular entertainment culture so neglected?

Motor racing, horse racing, snooker, football, even ballroom dancing gets a decent amount of time. And how many magazines do they support? I know that games get the occasional showing on the Saturday morning kids' programmes but that's usually because some software house has stumped up prizes for a competition.

And, to be quite honest, the thought of these patronising brain-dead presenters, whose only apparent ability is to SHOUT LOUDLY and incoherently in a desperate attempt to create what they believe passes for excitement, presenting a decent computer entertainment show chills my blood.

Computer entertainment – games, music, graphics, animation, multimedia, and virtual reality – deserves to be treated in a sensible and, dare I say, sophisticated, manner. And that does not mean it cannot be fun.

Why hasn't somebody had the courage to put on a show? Surely the time is now ripe.

Sandy Keane, London.

Salvation is at hand. Independent television production company Hewland International is reported to be working on a series of ten half hour shows dedicated to gaming to be screened next year on Channel 4. The show, called *Gamesmaster*, will start in January and be shown in the 6-7pm slot. Let's wish it well and also hope it doesn't talk down to viewers.

TECHY LETTER-WRITERS WANTED!

So far, this column has been used mainly for sounding off about the state of the games industry, but we want to hear what you think of the hardware available. Not techy questions, though, they're strictly for Q&A, but if you have any gripes, whines or even praises, then drop us a line at the usual Backchat address.

you've made some very valid points. Who can say who will ride out the recession and who will wither away?

THE ONE AND ONLY

Please could go put a release date when you review a game. This will save me and other readers going to buy a game and finding it's not there.

Mark Reynolds, Swindon

This is an eternal problem. Release dates can, and often do, change at the last minute. Just imagine if we said a game would definitely be released on, say, 1st April. Then, through no fault of ours, the software house changed the date after the magazine had been printed. Just think about how much more annoyed you'd be.

EXTRA, EXTRA

The free Complete Guide to the Amiga which came with the June issue of CU Amiga was an excellent addition to an excellent magazine. How about another one with reviews on joysticks, memory expansions and external drives which are currently available?

J. Brown, Essex.

More supplements are planned but, for the time being, we're remaining tight-lipped about what they'll be.

THE TOP FIVE

This month's reader's list is from Sarah Miles, who hails from London.

1. Lemmings
2. Hero's Quest
3. Armour-Geddon
4. PGA Tour Golf
5. Manchester United Europe

ON THE UP

CU Amiga has shot up in my estimation. I have been impressed by the series of articles for 'serious' readers. By this I mean the demo-making section (June) and music sampling (July). All this adds up to a big improvement over previous games-only issues.

I have a few suggestions which I think you might find helpful in continuing this improvement. They are:

1. An explanation as to how to work Public Domain utilities such as *Soundtracker*, Red Sector's *Demo-Maker* and *Wordwright.* All are good programs but are difficult to use without manuals.

2. A mail order section where readers can buy binders, mugs T-shirts etc.

3. Perhaps you could give away instrument disks for programs such as *Soundtracker, Noisetracker and Med* etc.

Stephen Crabtree, Norwich.

Thanks for the comments. We'll certainly give them some serious thought.

LONG-TERM TROUBLE?

I've only just managed to get a look at the CDTV and I'm impressed. I must, however, log a complaint, namely the sub-standard CD holder. This might be seen as somewhat petty but I would have thought Commodore could have included a decent slide-eject mechanism. The holder isn't even very robust, and I would doubt if it would hold up to long-term use.

Apart from that I'm happy with the overall performance of the CDTV. I'm certainly looking forward to the release of the £300 add-on version, assuming Commodore rectifies the above complaint.

David A. Johnstone, West Lothian.

There's no doubt the potential of CDTV is very exciting and we'll be in the forefront of coverage.

PUBLIC PROPERTY?

Are the CU Amiga cover disks counted as Public Domain or not? As they are so good I would like to put them in my library.

Adam Howie, Merseyside.

CU Amiga's excellent cover disks are compiled from material from various sources. The programs can only be treated as Public Domain if it specifically states so. Otherwise you must assume it would be an infringement of copyright to copy or redistribute material. If in doubt, don't.

SHOT DOWN IN FLAMES

It certainly does sound a 'futuristic variant' of the B52G with a bombload of 30,000 tons (Buzz story Mega Fortress, Page 12, CU Amiga July). I bet it can also climb as fast as a Tornado – 'from hanger to 30,000 feet in 1.7 seconds.' (Page 61). I hope they were a bit sharpish opening the hanger doors.



Now really, don't believe everything that Boeing and Panavia tell you.

Wing Commander Spry, RAF Rheindahlen.

No doubt about it, Wing Commander, you've shot down our high-flier, Mark Patterson. A 30,000,000 ton payload does seem a little excessive in retrospect. Would you settle for 60,000 pounds? And how about 1.7 minutes? Sorry about the mistakes.

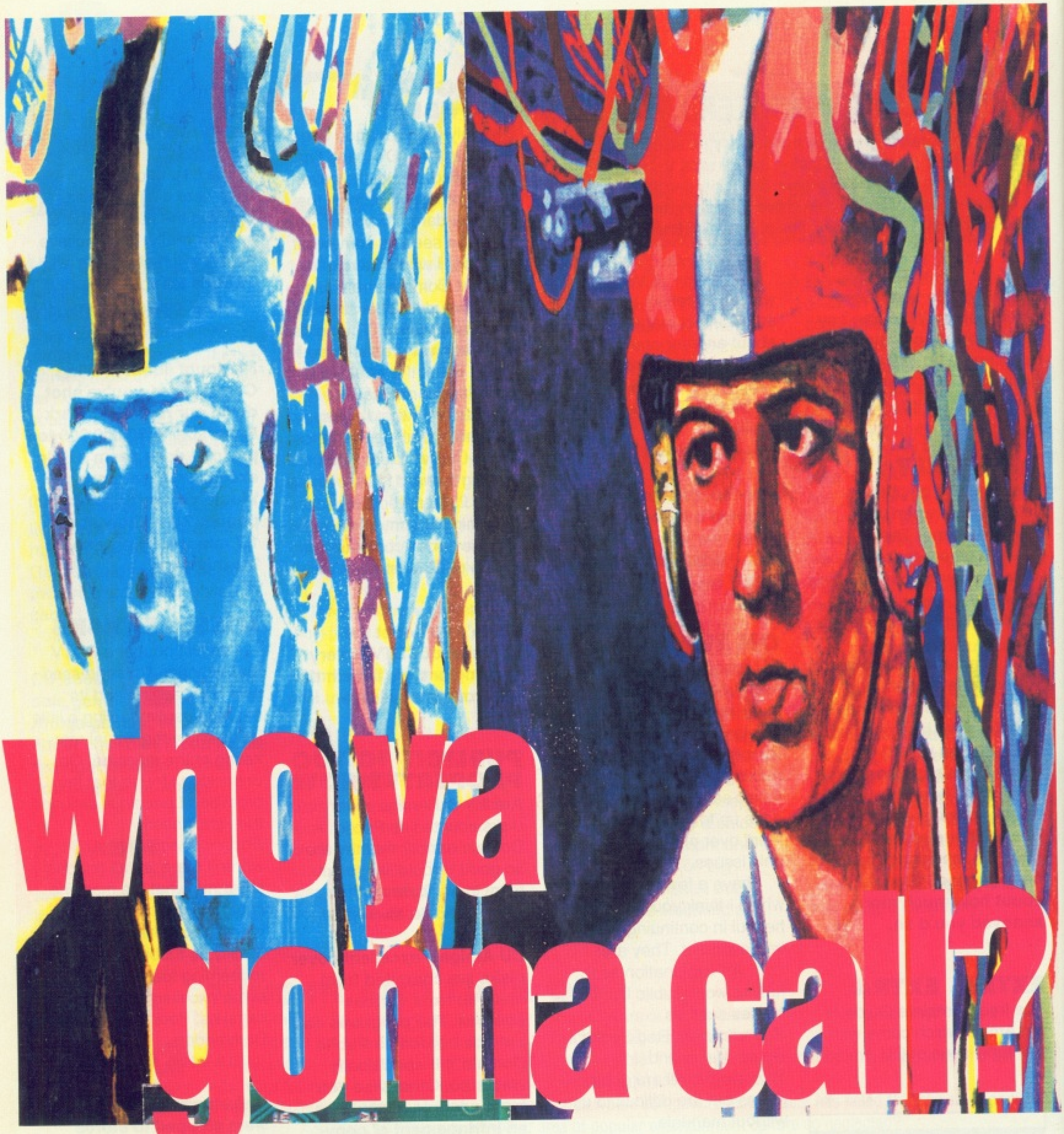
MISSING DISKS

I've just bought a CDTV and although I'm impressed with the machine and its capabilities, I'm feeling a little let down by the actual marketing of the machine. On unpacking I found that the promised *Lemmings* disk and the *Hutchinson Encyclopaedia* program weren't there, so all I had to show me what the machine could do was the crummy introduction disk. This, frankly, is rubbish, the only redeeming feature being some excellent digitised samples. Poor show Commodore.

David Hall, Manchester.

Unfortunately, early CDTVs were shipped to stores without the two disks you mentioned as they weren't ready in time. Instead, Commodore included special cards for punters to fill in to get their software as soon as it was ready. However, there's already a mountain of impressive software available for the machine, some of which we'll be covering very soon.

WRITE TO CU, 30-32 FARRINGDON LANE, LONDON, EC1R 3AU



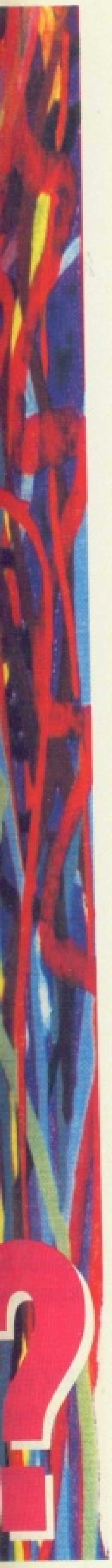
who ya gonna call?

A vast global communications network is only a telephone call away. Using a modem it's possible to access a wealth of digital infotainment from around the world at the press of a button. Andy Bolton punches all the right numbers. . .

Computer communications is big business. The world is becoming wrapped in a web of electronic interconnections, from satellite to under-sea fibre, from telephone exchanges to microwave connections, from banks, businesses and private individuals. With the advent of air travel the world became a smaller place, and with communications expanding even more rapidly, electronic messages now criss-cross the world at the speed of light.

For Amiga owners, the gateway to this electronic global village is the modem. For a few hundred pounds, you can buy a machine that will interface your computer to a phoneline, and gain instant access to an almost infinite amount of data.

The connection of your computer to the outside world is not as easy as you might first think. The problem is that computers use two separate voltage levels to store data. Each bit of data is either on or off, usually represented by 5 volts and 0 volts in the circuitry. However, phone lines use audio (analogue) signals to pass data, with speech being the obvious example. The modem has to convert the digital



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data your computer produces to an audio signal that can be transmitted down a voice phone line, and translate incoming audio data back to digital signals. This is done by using the action of the digital signal, which can only be on/off, to switch an audio tone on or off.

The major problem that modem designers have to work around is the bandwidth limit of the Public Switched Telephone Network (PSTN). The bandwidth is limited by the audio range that B.T. have allowed each channel (phone line) to use, which is about 3 kHz. This is just about the minimum for decent speech transfer, and is the reason why it's sometimes hard to recognise people you know when they phone. The modem has to squash as much data through this bottleneck as is physically possible, both in forward and reverse directions simultaneously.

CLOCK THIS

The data is transmitted from the serial port to the modem, as all modems can only transmit data serially, one bit at a time through a phone system. The most efficient way to transmit digital data serially is by use of a synchronous system. This is where the circuitry generates a separate clock, or counter signal, that synchronises the sending and receiving units, allowing data to pass uncorrupted. This requires more expensive modems, and different software, as synchronous transfer is harder to modulate. In general communications use, the data is transmitted asynchronously. No sync clocks are needed as the modems synchronise themselves as each data word is sent. This requires the addition of start and stop bits on each 7 or 8 bit word though, as the transfer of the value '0000000' would not be recognised, for example, as there is effectively eight zeroes sent. The receiving modem would not see any data without the 'envelope' of a '1' at the start and end of the word, making the data packet '1000000001'. However, the start and stop bits reduce the efficiency of Asynchronous transfer by 20%, as two bits of each packet of 10 bits of data are dead, or wasted. They cannot convey any useful information.

In the Golden Age of personal computers, in the early 1980s, most home users' modems were V21 (300 bps, or baud) and acoustic couplers. This was because direct connection to the GPO phone line was illegal without an expensive approved type. Nowadays approval is cheaper, and soon unnecessary, and so nearly all modems plug straight into the new-style phone sockets (BT type 600). Acoustic couplers were very inefficient microphone/loudspeaker combinations, that simply held the phone handpiece and broadcast the tones into it. This is the type of modem used in the 1983 film Wargames, starring Matthew Broderick. These were susceptible to outside noise, which often meant keeping quiet while on-line.

The next development was V22 which allowed data to be sent and received at 1200 bits/sec full duplex. This means that both channels, forward and back, are sending at 1200 bits/sec simultaneously. This increase in speed brought obvious benefits in reduced time on-line, as data transfer was quicker by fourfold, but the result was more expensive modems. However, as with all electronic and computer hardware, prices soon dropped to an affordable level for the average user, and nowadays V21/V22 modems can be bought for less than £100.

CLASS ACT

Most modems are classed by their speed, which is either quoted in bits per second, or by its CCITT V class. They correspond to the following:

V21	00/300 bps
V22	1200/1200 bps
V23	1200/75 bps
V22bis	2400/2400 bps
V32	9600/9600 bps



With the introduction in the early eighties of Prestel, and other Viewdata services, the V23 gained popularity. This allowed the transfer of 1200 bps forward channel, from the remote system, and a back channel of 75 bps, from the computer or terminal. This was based on the assumption that in a viewdata system no-one could send data (i.e. type) at more than 7.5 characters per second. (Remember 75 bps = 7.5 characters per sec because each word packet contains one ASCII character of 8 bits, and one stop/start bit each end.)

AUDIO RECALL

With the audio bandwidth limit only allowing two simultaneous channels of 600 bps, new forms of data modulation had to be invented to get to the faster speeds wanted by the public. V22 with its two 1200 bps channels used a form of modulation known as Differential Phase Shift Keying, which allowed each bit of audio data to represent two bits of digital data. This was done by allowing the phase positions of the audio signal to have four different values, and so each phase position was the same as two bits of data from the computer. To go faster again another system was invented, called Quadrature Amplitude Modulation, or QAM. This system varied the amplitude of each bit of audio data, as well as the phase shift, thus allowing the signal to hold four bits of digital data. This is how the V22bis standard is achieved, allowing the transfer of 2400 bps in both directions.

The standard for most bulletin boards has been V22bis for some time now, as it allows a reasonably cheap modem to transfer data at 240 cps (characters per second, such as in the transfer of a file). These modems cost around the £300 mark, with cheap examples being sold for £165 + VAT, and so should really be the minimum equipment considered, even on a tight budget. If you are considering buying a cheap V21 modem don't bother, as the saving will soon be lost in the extra phone bills. A V22bis modem can download data EIGHT times faster than a V21 modem.

The latest modems on the market use V32, which is a transfer rate of 9600 bps, or nearly 1k of data per second. This is done by using another method, known as Trellis Coded Modulation, or TCM. Using this, several companies are producing advanced 'turbo' modems capable of transferring data at up to 18,000 bps.

To use a modem all that's needed is a terminal program. Several good ones are available in the Amiga public domain. Among the best are *JR-Comm*, *NComm* and *Com134*. These all allow for file transfer, and multitask quite happily with the Amiga Workbench. If you are interested in downloading files from BBSs then you'll need software that uses what's called a file transfer protocol. This is a standard method for transfering files, such as demos or pictures, from the remote system to your computer using an agreed standard. The most common ones are XMODEM, YMODEM and ZMODEM.

These are all very similar, but incompatible, methods of sending large files, the best of which is ZMODEM. XMODEM uses 128 byte blocks and YMODEM uses 1k blocks, but ZMODEM is the most advanced as it varies block size as the quality of the phone line varies, can allow more thasn one file to be transferred per download, and only acknowledges when an error has occurred.

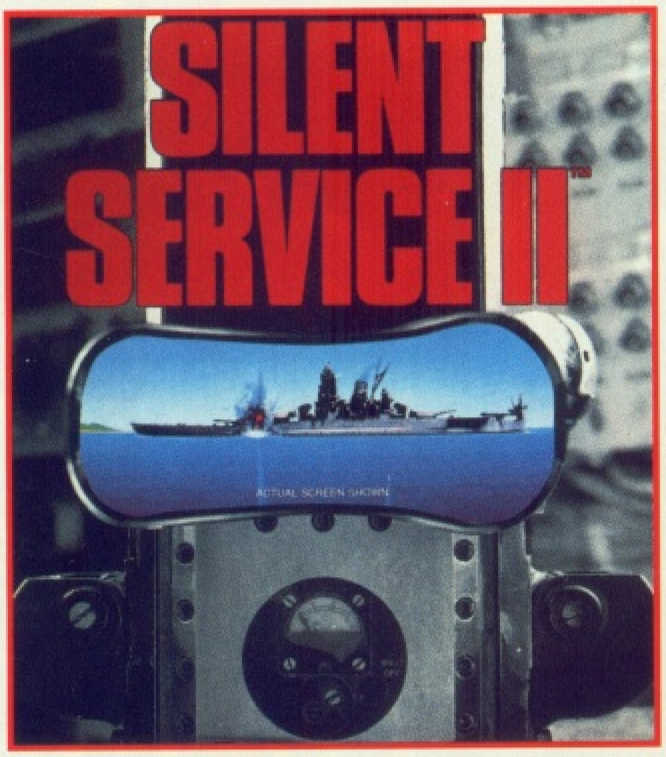
GET CONNECTED

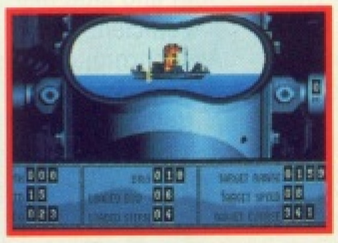
There are several very good modems available, of which the following are worth looking for.

Dowty Quattro SB2422 (£795)	**V22bis/V23/V22/V21**
Dataflex Hexacomm (£899)	**V32/V22bis/V22/V22 + 12000 bps**
Miracom Courier HST (£595)	**V32/V22bis/V23/V22 + 14400 bps**
Miracom Courier 2400e (£795)	**V22bis/V23/V22/V21**

The two V32 modems are expensive, but very good value as they can save you money in the long term. All are available from Diamond Computing, ring 0703 232777 for more information.

Run Silent, Run Deep.

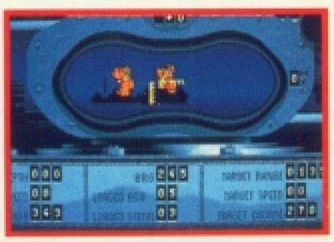


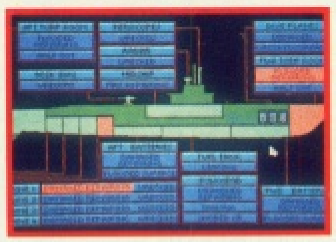






Being in the American "Silent Service" of World War II was to pursue a career filled with action, danger and glory. All alone, deep inside enemy territory, submarine Captains stalked and attacked the Japanese Pacific Fleet, the world's most successful navy. Over four years, the brave men of the Silent Service heroically strangled Japan's maritime economy and destroyed her shipping. The Pacific war was won from beneath the waves.







IBM and Amiga screen shots shown.

Silent Service won critical and popular acclaim as the era's definitive simulation when it was released in 1985. Now the all-new **Silent Service II** picks up where its predecessor left off, using advances in computer technology to give you even greater realism and atmosphere. With enhanced, digitised graphics, state-of-the-art sounds and thrilling new game options - including a 'War Career' option to fight the entire South Pacific campaign- Silent Service II is an historically accurate simulation of the WWII submariner's decisions, fears and triumphs.

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who ya gonna call?

BITE THE BULLET

As well as being a cheap source of Public Domain utilities and games, Bulletin Boards also offer the user an interactive environment in which they can communicate with other enthusiasts around the world.

IN A HAYES

Virtually all modems use what is known as the Hayes Command Set. They are identified by the prefix of 'AT', with the following command allowing the user to configure the modem to their personal requirements. The commands allow the user to make the modem echo characters locally, turn the internal speaker on or off, dial a number, set the number of rings to answer on, etc.

Hayes compatible modems can usually auto-dial and answer, follow the V25 standard, and can be used to dial bulletin boards and services, and receive calls.

The Hayes command set is very extensive, and most modems have a few of their own added AT commands that aren't proper Hayes standard. It is worth checking your modem manual to see exactly what commands are available, as some excellent features are included with some units. If you are lucky enough to own a Miracom Courier HST then the commands are printed on the underneath of the unit – pretty clever really.

JACK YOUR BODY **Digital exchanges are available that you can plug straight into, but are very expensive. Most are used by business, universities etc., but gateways are available for you to enter this digital communications world. From an ordinary phone line it's possible to dial into the Packet Switch Stream network (PSS), and instantly contact hundreds of locations worldwide.**

This is where all the main scientific and military research institutes reside, making it quite easy to connect to the Jet Propulsion Laboratories in the U.S.A., or the High Energy Nuclear Research centre in Switzerland, from any University Dial-in 'Node' in the country. The International PSS Network is connected via satellite links to every major country in the world, and is not restricted to 3kHz audio lines. Microwave communications allows the transfer of data at very fast rates, with connection speeds of 48 KBits/sec, as opposed to around 18 KBits/sec over a good phone line.

The Amiga world is very lucky as far as Bulletin Boards are concerned, as it certainly has more than its fair share. This is probably to do with the ease with which it's possible to set up a BBS with just an Amiga and a modem. There are programs in the Shareware/Public Domain with which it's possible to set up your own Bulletin Board on an Amiga 500 with 1 Megabyte of memory, a modem, and an external drive. Basically, all a BBS consists of is a program to connect a modem to the computer in such a way as to allow the incoming caller to have access to the files on the system, and to upload and download files. Of course, in practice it is far more complex than this, with message areas, chat facilities, menus, networking, and many other facilities.

On most BBSs you are greeted with a title screen announcing the name of the Bulletin board, the speeds at which it operates, other phone numbers for it and probably the System Operator's name. The System Operator, or SYSOP, is the person who actually looks after the board, maintaining the file system, allowing new users on, helping users with any problems and keeping an eye on things.

There are many excellent Boards for the Amiga user, and several major ones with Amiga areas. Probably the most well known in the London area is 01 for Amiga. This is run on an A3000 with several hundred megabytes of storage, with hundreds of useful and interesting files and programs. Another BBS in the London area is Sirius, which is run by modem manufacturer Dataflex, which contains a healthy Amiga section called SlimAgnus.

When you first log onto a bulletin board, if you're not a registered member, you're asked to fill in a simple questionnaire. This usually asks your name, address and telephone number, as well as questions about what computer you are using and where you heard about them. You'll then be allowed to log on as a guest until your account is validated.

As a registered user you will then be given clearance to download files. Most Bulletin boards operate a subscription service, where for a small sum (usually about £5-10) you will gain full access to a board. You will then be able to copy files without having to worry about Upload to Download ratios. This is where to download any files you will first have to upload some useful files yourself. This is to stop people who just take files from BBSs and don't put any more on the system.

There's a network among BBSs known as Fidonet, which allows you to mail someone who isn't even a member of the same board. Boards that belong to Fidonet connect up to each other when they're not busy and download the mail to the next board. This way all the E-Mail (Electronic Mail) is passed about the network, and your message eventually reaches its destination.

Most boards also have message areas where anyone can leave public messages asking for help with a technical problem, or advertising items for sale. These are the areas that gave Bulletin Boards their name, as they are no different really to the office notice board. Some boards have on-line chat areas, similar to the 0898-rip-off chat lines, where you can type to someone else in real time. This is an experience to be missed, if your typing is as bad as mine.



Above: A small selection of the many games and utilities available to download from a BBS.

If you are a frequent member of a board, or a new user with a problem, you can page the Sysop. If he is about he will start what is known as chat mode. This is the same as mentioned previously, where you can spend ages talking, while laughing at each others spelling, and becoming an expert with the backspace key.

GET YOUR KICKS

Another variation of bulletin boards is the Conferencing system. This is a very upmarket discussion area, mainly used by professional computer users and other techies, but open to public use. Each conference or section has a moderator who looks after the area and ensures that discussions don't get out of hand, or that pirate software isn't illegally uploaded into the files. The largest Conferencing system in Europe, the Computer Information eXchange (Cix), has several hundred separate conference areas, with topics as diverse as political parties, joke areas, software developers, hardware companies and even several Amiga and other magazines. The latest Public Domain software is usually available, and Cix even offers file transfer between users. Cix is a chargeable service and costs between £2.10 and £3 per hour depending on time of day, and has a minimum monthly charge of £6.25, but for the serious user the service is undoubtably worth this.

USEFUL BBS NUMBERS

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HACK TO THE FUTURE

The Wargames image of a snotty fourteen year old starting a global thermonuclear war is almost certainly impossible. Or is it? Andy Bolton investigates.

The fear the average technophobe has of hackers is increasing in proportion with the amount of personal information about us stored on computer. With National Insurance, tax, car and driving licence details, credit details, bank details, medical and criminal records and vast amounts of other private information being stored on computer, the potential for electronic crime increases as the information curve accelerates.

In theory, hacking is easy, all you need is a personal computer, a modem, and access to a phone line. Throw in a few juicy phone numbers, a printer to record on-line sessions, and the Hackers Handbook, and you have all the ingredients for a good nights hacking. Sneaking in and out of unguarded computer doorways is an obvious attraction for the technically able, and naturally inquisitive. In practice, though, breaching encrypted password security systems can be time consuming, extremely frustrating, expensive, nearly impossible and totally illegal. This is possibly why the hacker has the image of an under-achiever or dropout, alone in his electronic playpen, sneaking into the outside world only in the dead of night, by punching away on a computer keyboard trying to find that elusive password that will open another gateway to him.

With hacking technically illegal, more communications users are switching to authorised forms of computer interest, such as legitimate BBSs. The majority of BBSs are quite straight, although rumour does spread about Boards with pornography and illegal and pirate software available. This is a great exaggeration, so don't go buying a modem if this is what you hope to find, as it just ain't so. The most erotic picture files found on most BBSs would be a poorly scanned image of Sam Fox, or some hand drawn fantasy artwork of a semi-leather clad sex goddess. There is more pornographic detail to be found in the Sunday papers.

The most famous Stateside hackers were the ARPAnet duo of Ron Austin and Kevin Poulson. They managed to find a gateway into the highly classified ARPAnet, run by the Pentagon, simply by using the account and password of the University of California at Berkeley. They then procurred super-user privileges to gain complete access to the entire military network. However, their sneaking about the network had not gone unnoticed, and they were eventually picked up by the FBI, charged on twelve counts of felony, and imprisoned.

A similar case in Britain was that of Edward Singh. He was able to use Surrey University's mainframe computers to gain entry to atomic weapons manufacturers and other less interesting sites. Needless to say, he was arrested and charged with breach of the Official Secrets Act. He had also attracted the attention of the U.S. security agencies, in typical WarGames style, after trying to play a war simulation game on the US's Defence Agencies computer.

As the information network of the Global Village spreads its web over the surface of the Earth, we are making ourselves more vulnerable to hackers. The electronic revolution has made more information available to more people than ever before, but conversely, the opportunity for data terrorism has increased dramatically.



HACK ATTACK

Hacking originated in the United States in the 1960s with the phone phreakers. These were a bunch of hippies, students and other anti-authoritarians, who found a way to get free phone calls across the world by whistling down the phone. The most famous of these was John Draper, or Cap'n Crunch as he became known. This was because the master tone needed to drop out of the phone system was exactly the same pitch as that generated by a whistle given away in the breakfast cereal of the same name. Draper is the closest thing to a living legend in computer folklore. He is now a West Coast computer consultant, and still has involvement with hacking and global networking. There is even a short tutorial file on the Amiga's Exec by Draper which is on several Bulletin boards.They eventually invented simple electronic tone generators to get them easily around the phone network. These blue/black boxes were at the centre of another tabloid exclusive in this country only recently. It was discovered that B.T. answerphone remote controls did exactly the same thing, which is hardly surprising as they use the DTMF tone frequencies, too.





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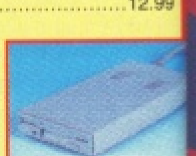




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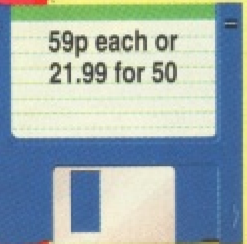
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how to cheat at animat

Want to share a secret? Not all animators are great artists. Sometimes they bend the rules. Peter Lee blows the cover on a technique which allows you to create super smooth animations.

IT'S EASY using just a few simple dodges, you can draw Roger Rabbit-style cartoons which can be combined with digitised sequences. The technique is called Rotoscoping – a big word for a simple technique!

It involves three very easy stages:

- Load a digitised animation.
- Trace around the objects you want to Rotoscope, then delete everything else.
- Colour in your outlines.

Sounds too simple to be true? Just take a look at the cartoon feature film *Lord of the Rings* to see how stunning the effect can be. The realism of the animated figures in the movie is due to the fact that real people were used as the basis for the drawings.

GETTING STARTED

First of all you will need a digitised animation sequence. There are a number available from PD libraries, and you may already have some examples in your collection of demo disks. Later I'll explain how to get animation from a single digitised frame, if that's all you have access to at present.

Your own images from a video digitiser will give you a more personal project. Imagine turning your family into a version of The Simpsons!

But any digitised images will do to experiment with. They don't even have to be in colour because we'll be adding that ourselves. Black and white frames are easier to manage, and by adding your own colours you can really bring them to life.

MORE COLOURS

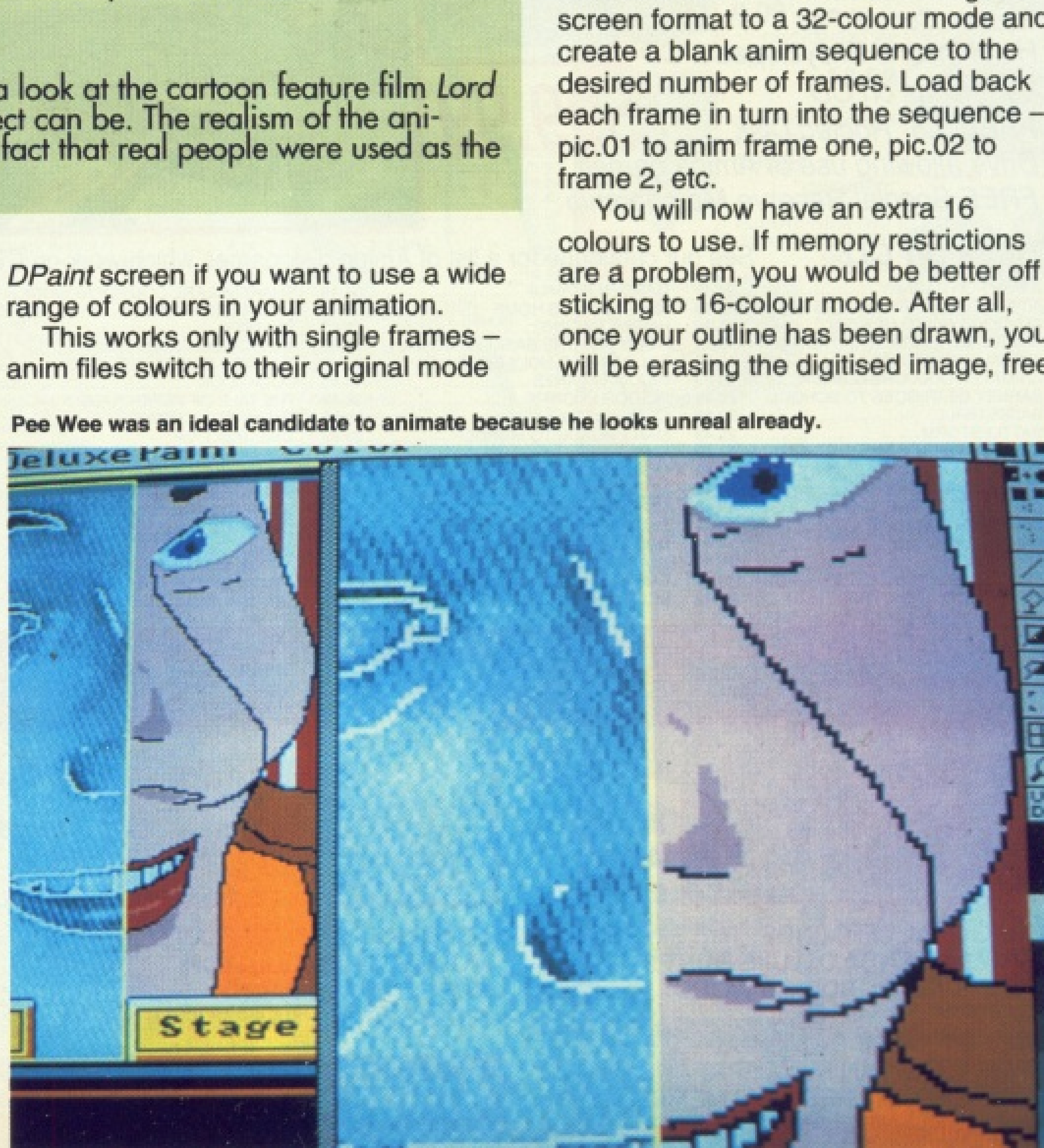
Although low resolution black and white images generally use just 16 colours, you can load them into a 32-colour *DPaint* screen if you want to use a wide range of colours in your animation.

This works only with single frames – anim files switch to their original mode on loading. There is a way around this that's tedious, but workable. In the case of a low-res sequence, you should save each frame as a separate picture file, remembering to number each filename – pic.01, pic.02, and so on.

Once each frame is safely on disk, erase the animation by setting the number of frames to zero. Now change the screen format to a 32-colour mode and create a blank anim sequence to the desired number of frames. Load back each frame in turn into the sequence – pic.01 to anim frame one, pic.02 to frame 2, etc.

You will now have an extra 16 colours to use. If memory restrictions are a problem, you would be better off sticking to 16-colour mode. After all, once your outline has been drawn, you will be erasing the digitised image, free-

Pee Wee was an ideal candidate to animate because he looks unreal already.



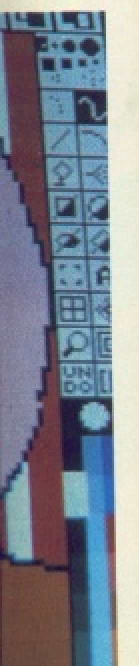
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BART-IFUL

Ok, so you've read the tutorial, but you're still not convinced? Just take a look at the Bart-ful animation on this month's coverdisk. This excellent animation was created by digitising a small Bart Smpson doll with a video camera. Magnifying the frames before Rotoscoping allows us to create a full screen Bart animation. Incidentally, the Animation is crunched using *Powerpacker*, and uses *PPAnim* to display it.



These frames were created by first filming a plastic model of Bart Simpson, then digitising them with Datel's Unit. Having outlined the frames and erased all of the surrounding pixels, it only remained to colour Bart in, basing the colours on Matt Groening's original Simpsons cartoon.



ing all the colours used in its display.

There are two main methods of Rotoscope outlining within *DeluxePaint*: the Background commands and the Stencil option. Each has its own merits, so it's up to you to choose.

Here's how they work:

BACKGROUND

Once you've loaded in your digitised frame or animation sequence, choose the Background Fix from the Effects pull-down menu. This protects the image on screen, so even if you were to click on the clear tool icon, your picture would not be erased.

The benefit is you can draw on top of the image without affecting it. Try doodling a few lines on the fixed screen and then rub them out – they go, but the original scene remains.

This also has a handy effect if you select the cut-out brush tool; all it will pick up is the artwork you drew after the background was fixed. By using this simple command, you can trace around an image, rubbing out mistakes without touching the original.

Once it's complete, with nothing to clutter it up, pick up your line tracing as a brush. You can tidy up by freeing the background, and erasing it. Stamp down your brush and move onto the next frame.

NOTE – Sometimes *DPaint* will tell you it cannot fix the background because of insufficient memory, in which case use the Stencil technique mentioned below. Alternatively you can work on a sequence, loading one frame at a time, without first loading the whole animation into memory.

STENCIL

The stencil command works a little like the background command in that it will protect colours on screen, but it lets you specify exactly which colours to protect. This allows you to easily erase the image's colours after you have traced around using a different, stencilled colour.

After tracing, call up the stencil requester with the SHIFT/apostrophe key combination. Use a colour which is not used in the digitised image to draw the outline, then make this the only colour in the stencil which is protected.



Taken from a still photo, this picture can, nonetheless, still be animated.

When you clear the screen, everything except your tracing is wiped off, leaving you with the outline you need.

NOTE – It is very rare for a picture which has been digitised using a sixteen colour palette to use all sixteen colours, so picking a spare colour to use for your outline is a matter of trial and error. Go into the palette requester – press 'p' on the keyboard – and, working from the last colour backwards, try adjusting the RGB content of each shade a little. If this doesn't affect how your image looks, it's safe to use this one for your outlining.

HINT – One way to start the outlining process is to begin by removing all the background detail, leaving just your main object. Pick this up as a brush, select your drawing colour and use *DPaint III*'s outline function (keypress 'o') to automatically trace the outline of your brush. Unfortunately, you still have the detail inside the brush to do yourself! ➤

how to cheat at animation



Wow, now you can digitise your mother! Peter began by filming Mrs 'Supergirl' Lee using a camcorder connected to his digitiser. He then outlined her important features and deleted everything else. A bit of colour was all it took to complete the transformation.

IN THE FRAME

Once you have completed the tedious work of outlining, you can move on to inking your drawings.

Make sure there are no gaps in the different areas where colours could bleed out, and define and use whatever colours take your fancy.

You can use pattern fills for clothes and textures, and add whatever backgrounds you want. Using your Rotoscoped animation as a *DPaint III* animbrush will allow you to create unique animation sequences.

You could have a cartoon Rotoscoped drawing of yourself walking across a moonscape, or mix your cartoon with a standard live-action animation sequence as seen in *Who Framed Roger Rabbit* or, for those old enough to remember, *Mary Poppins.*

MOVING ON

Even if you don't have a digitiser yourself, you can still make animations using just one digitised picture from a PD or demo disk. Using it as your source, create a one-frame tracing and colour in your picture.

If it's a plane, a car, or whatever you use, pick it up as a brush and zoom it on top of your animation landscape over a number of frames. If it's a face, a few minutes work is all it takes to make the eyes blink, or the lips 'talk'.

The quality of a Rotoscoped image doesn't depend on your drawing ability; anyone who can follow a line can create a cartoon-style animation that can be brought to life with a little imagination.

EARLY DAYS

Rotoscoping was pioneered by Viennese-born animator Max Fleischer and his brother Dave. Responsible for the *Betty Boop* and *Popeye the Sailor* cartoon series, the artists used the technique to superb effect in their full-length feature cartoon *Gulliver's Travels* in 1939. It's clear that the drawings were based on real-life action.

IF IT'S GOOD ENOUGH FOR WALT

Walt Disney first used Rotoscoping for his timeless cartoon feature *Snow White*, when the lead character, together with the Prince and the Queen, was originally acted out by a real person.

The animators would then be given photostats of the action to use for reference – although apparently not much tracing followed. The dancer who stood in for Snow White was called Marge Champion, who went on to achieve her own fame as an entertainer, together with husband Gower. She was also the living model for the Blue Fairy in another Disney cartoon, *Pinocchio.*

TOLKIEN GETS THE TREATMENT

The impact of Rotoscoping is nowhere better displayed than in the 1978 film *Lord of the Rings,* based on Tolkien's cult work. A disappointment in many ways, the film, directed by Ralph Bakshi, nevertheless conveys in line art the true movement of living things, thanks to the extensive tracing of live action which was used alongside standard animation techniques.



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AND THE QUEST FOR BLOOD...

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Deluxe 4

You've already read our world exclusive preview of *Deluxe Paint 4*. Now that the finished version is here, Graham Broomfield and Michelle Holbrook take us on a romp through some of the new features.

WHAT'S NEW?

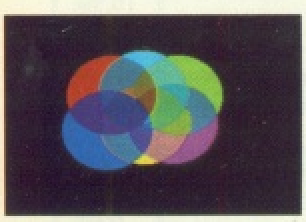
In our June preview we told you all about the new features contained in *Deluxe Paint 4*. Features like HAM support, colorising options, and compressed HAM mode animation.

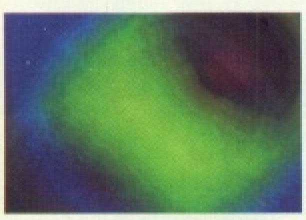
Now we've finally got a finished version of Electronic Arts' premium art package. We thought it would be fun to take you on a step-by-step tour through some of these enhancements to see exactly how you can use them to improve your artistic talents.

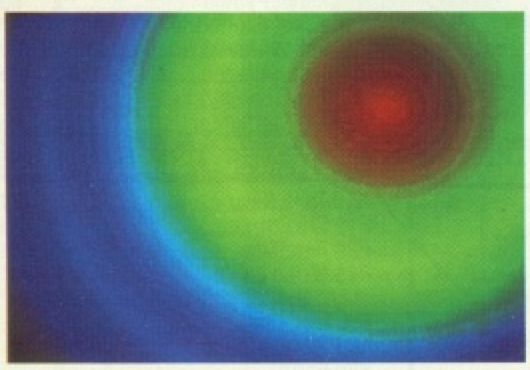
BUMPER *HAMPER*

The single most important improvement is the inclusion of HAM mode support. Using the standard versions of *Deluxe Paint* it's only possible to use a maximum of 64 colours on screen simultaneously. Using HAM mode, you can use the entire 4096 colour Amiga palette at one time.

The inclusion of HAM mode into *Deluxe Paint* opens up such a wide variety of additional drawing options you'll almost feel as if you're using a totally different art package at times. The incredible subtlety of colour and shade means that anti-aliasing and blending of images becomes a simple matter. It's with this in mind that we begin our first tutorial.







LOYAL LION

Translucency is one of the new and powerful options contained within *D-Paint 4*. It allows you to place one image on top of another, blending the colours of the top image into those of the bottom one. You can specify the opaqueness of the top image to enable a wider range of mixing effects. For example, setting the translucency to 10% will mean that the top image almost completely masks the lower one, whereas setting the translucency to 90% will allow the lower image to dominate.





We created the 'Punk Lion' image using this technique. First of all we loaded the 32 colour CU title picture in low resolution. Having locked the black background using the stencil option, it was a simple matter to colour the rest of the image in white. We then swapped the foreground and background colours using the fg<->bg mode in the Colour menu.

The next step was to move to the spare screen by pressing 'j'. Once there, we loaded the Mountain Lion picture which was in HAM mode. Returning to our logo screen we restored the distorted colours of our CU logo by selecting Remap from the Colour menu. The next stage was to pick up our black logo as a brush.

Returning to the Lion screen with our brush at the ready, we selected Settings from the Translucency menu. This allows you to select the degree of translucency. We set this to 65%, which meant that the Lion picture would be clearly visible as we mixed our logo brush with it. Having positioned the logo where we wanted it, a quick click of the left mouse button was all it took to mix the two images. The huge number of calculations needed to combine the images meant that it took the computer several minutes to perform the operation. Compared with the time it would take to combine the images manually, the wait was nothing, but it was still a mild irritation.





SPECIAL EFFECTS

There are several other options which combine the existing image with another one to create visually stunning effects.

Tint, Hue and Value each work by using brushes or drawing tools to modify whatever image they are painted onto. In practice this means that if you placed a red brush on a scene using the Tint option, the whole scene would be tinted red. Very useful if you want to simulate the reflection of flames!

Similarly, if you wish to add shadows to a picture, create a dark coloured brush and select Value. When the dark brush is used on your scene, everything will be darkened creating pools of shadow around the edges of already dark objects.

We used these options to modify a

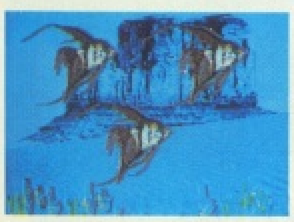
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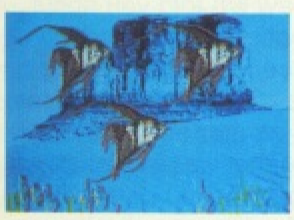


basic desert landscape in three entirely different ways. As you can see, our original screen was very bright, and featured predominantly yellow and orange colours.

AQUARIUM VIEW







Our first project was to create an undersea landscape. With Tint switched on, we selected a mid-blue colour and drew a filled rectangle on top of the desert picture. This immidiately gave the whole picture a blue wash which helped give the illusion that it was underwater.

The next stage was to add some underwater flora and fauna. We loaded some fish brushes and stamped them onto the picture. We also added some weeds to the foreground of our picture. The only trouble was, the fish and weeds looked a bit bright, so we had to tone them down to match the background. We also wanted to simulate the way that water gets lighter in colour the nearer you get to the surface.

The easiest way to create this effect was to use the Dither option, in conjunction with Tint. We had to set a spread of colours which ranged from white through to dark blue. In doing this we encountered another of *D-Paint 4*'s new features. The Range selector has now been separated from the rest of the palette, and can be called up by selecting Range from the Colour menu.

Creating a range of colours has been made easier than ever before. Near the top of the Range window is a calibrated scale onto which any of the colours in your palette can be positioned. All we needed to do was place a white colour at one end of the scale, and a dark blue colour at the other end. The colours didn't even need to be adjacent to each other in the main palette because the computer automatically calculates all the shades in between. If we'd positioned our colours closer together, the colour graduation would have been much more abrupt. We wanted to create a gentle colour transformation so we left them far apart.

With our colour graduation set, we returned to the main screen where clicking the right mouse button on the fill icon presented us with the Fill Types window. Here again, there were many new options, but we only needed a straight forward vertical fill so we selected the

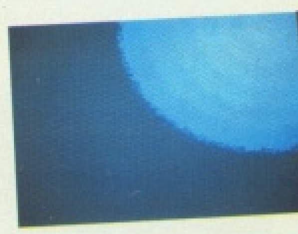


up/down arrow and returned to the main screen once more.

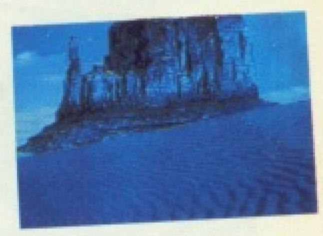
With Tint selected, we repeated our earlier exercise of drawing a filled rectangle which completely covered the desert scene. However, because we were now using a graduated fill the end result was a scene which faded from a very pale blue at the top, to a much darker one at the bottom.

STARRY STARRY NIGHT









Using Hue, it was very easy to change our Desert scene, so that it appears to be night time. Using a blue rectangle again, we painted over our picture. Instead of washing the entire image in blue, it only changed certain colours, so that the contrast between different shades was retained. To add the faint moonlight aura we used one of the new fill options called Circle (radial).

When using the radial fill, a dither pattern is created which radiates from a specified point. This creates concentric rings of graduated colour and can be very useful for adding shading to curved objects.

In our case we used the same white to blue range that we had used in the underwater scene. Switching to our spare screen we drew a large circle using the radial Filled Circle tool. Our circle graduated from a white core out to a dark blue perimeter. When the circle ➤

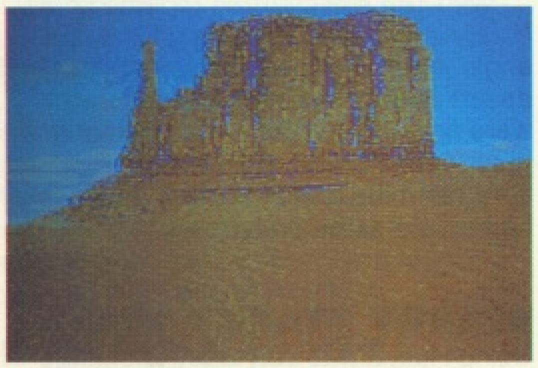
Deluxe 4-mations

had been drawn, we picked the whole thing up as a brush and returned to the main screen where we switched Translucency on, having set it to 75%.

Positioning our brush so that its white centre was in the upper- right corner of the picture, we pasted it onto the scene. When the computer had finished drawing, we drew a further plain white circle on the picture just to emphasise the moon. A couple of stars later and voila! One moonlit desert.

FIELDS OF FIRE

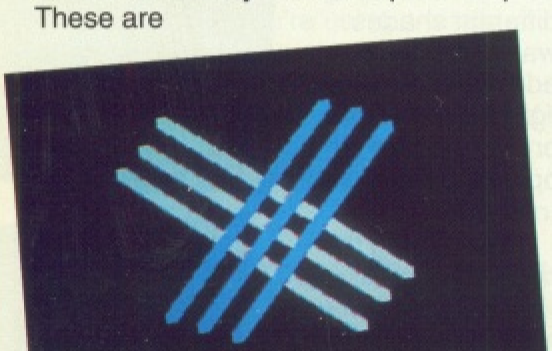
The remaining option in the process menu, is Value. When used, this option substitutes the value of the colours in the original image for those of the brush or pen that was used to draw on them. We got some very unexpected results when using this option. If you look at the multicoloured desert picture you will see



what happens when a blue rectangle is used to cover a picture when Value is selected. Weird or what?

MASTER OF DISGUISE

When drawing with normal art packages, one common and frustrating problem is a phenomena known as 'The Jaggies'. The Jaggies reveal themselves as horribly noticable pixel 'steps'. These are



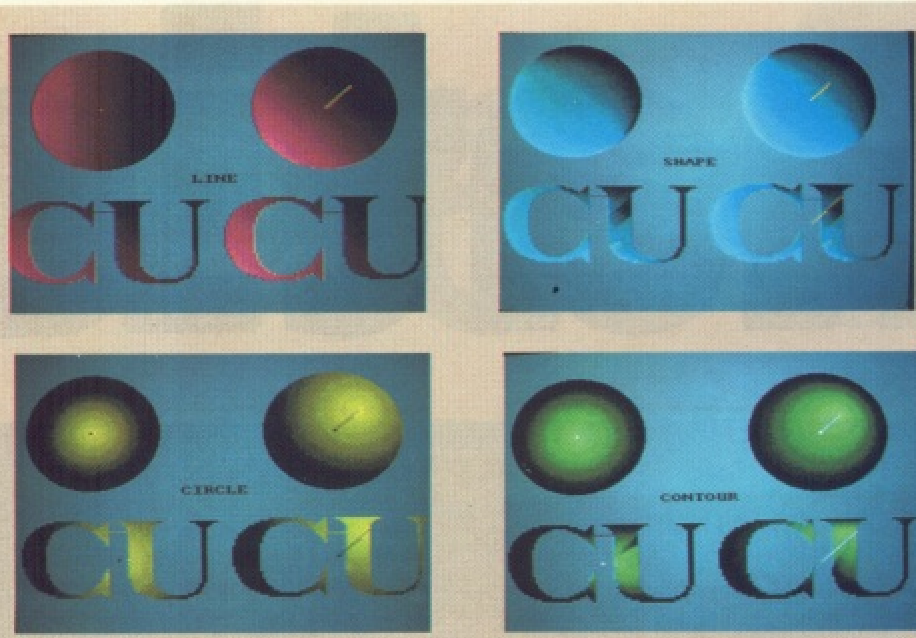


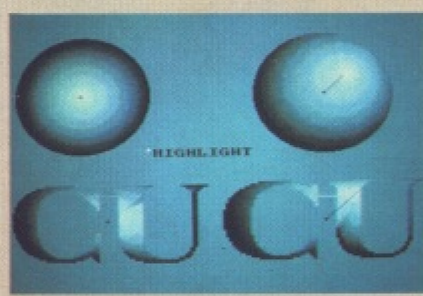
caused because the pixels are not small enough to produce a line which appears smooth to our eyes. The Jaggies occur when drawing using a colour that contrasts acutely with the colour you're drawing on – white on black for example. It is particularly noticable when drawing lines at an angle which is not an exact multiple of 45° starting at 0°. In other words lines drawn at 96° would cause worse Jaggies than lines drawn at 270°, etc.

Anti-Aliasing is a technique that is frequently used to disguise the presence of the Jaggies. It works by drawing a halftone colour (a combination of the ink and paper colours) at most steps. Whilst this process does cause some loss of image clarity, it is often preferable to the alternative.

In the past, *D-Paint* offered a basic form of anti-aliasing which could be accessed by selecting Smooth from the Mode menu. It did this by attempting to find a colour in your palette that was halfway between the ink and paper colours. Unfortunately, with a fixed palette, it was not always possible to provide true anti-aliasing.

Deluxe Paint 4 now has a full implentation of anti-aliasing, including two degrees of efficiency. In the less efficient mode, the computer only performs the anti-aliasing that I just described. At maximum efficiency, the computer performs much more thorough anti-aliasing. This involves not only adding colours to the steps, but actually changing the ink and paper colours in some positions as well.





An ordinary logo, such as our rudimentary CU one here, can be altered simply by altering the palette and the direction that 'light' hits it from. By predetermining a point from which the 'light source appears, realistic and accurate shading effects can be added. In addition, the points of light can be sent to two objects with differing effects.





GOING, GOING, GONE

In our June preview we told you about the Metamorph option, and described how it could be used to transform one brush into another. The transformations were then stored as an anim brush which you could either use in pictures or as part of an animation.

One possible function we didn't mention was the way that you can use Metamorph to create quick fade outs in an animation. We gave it a try and the results were very effective. Here's what we did;

We started by picking up the image

we wanted to fade as a standard brush. We then stored it in the spare brush buffer. Next we changed the paper colour to one we wouldn't be using in our fade and cleared the screen. On the empty screen, we drew a rectangle that was the same size as the brush using ink that was the same colour as we wanted to fade our brush out to (background colour).

Having also picked up this rectangle as a brush, it was only a matter of selecting Metamorph from the menu, and setting the number of frames to ten. This created an anim brush which faded over ten frames, from a brightly coloured brush to the colour of our planned background.

Following that, reset the background colour of the screen so that it matches our fade out (rectangle) colour. After clearing the screen and setting the number of frames to ten in the Animation menu, we stamped our anim brush down carefully once in each consecutive frame. The computer worked out the brush animation, displaying a new frame each time we stamped it down on the screen.

The end result was a quick and unusual fade animation.



MIX AND MATCH

Another advantage of working in HAM mode is that you can combine elements of pictures with dissimilar palettes, yet still keep all of the elements more or less in the same colours as they were originally drawn in.

We tried this using two excellent pictures that we got from the IMP 666 slideshow demo. The first picture called 'Red Dragon' is drawn in 32 colours and uses a predominantly red palette. The second picture, titled 'Open the Gates' is also drawn in 32 colours, but has a palette consisting almost entirely of shades of purple.



What we wanted to do was to take the dragon out of the first picture and incorporate it into the second.

The first thing that we had to do was load the dragon picture in a 32 colour low resolution screen format. Having carefully cut the dragon out of the picture, we saved it as a brush. Next we loaded the gate picture, also in 32 colour low res. Moving into the Screen Format section of the Picture menu we changed the format to HAM mode. Although it took some time the computer automatically handled the task of converting our 32 colour picture and the result was indistinguishable from the original. The conversion process unfortunately deletes any brushes that you may have stored, so we had to reload our dragon brush once we were in HAM mode.



Once loaded, the dragon brush appeared in all the wrong colours because it was now using the palette from the gate picture. This was quickly rectified by selecting Remap from the Brush section of the Colour menu, which recalculated all the colours so that our original was restored.

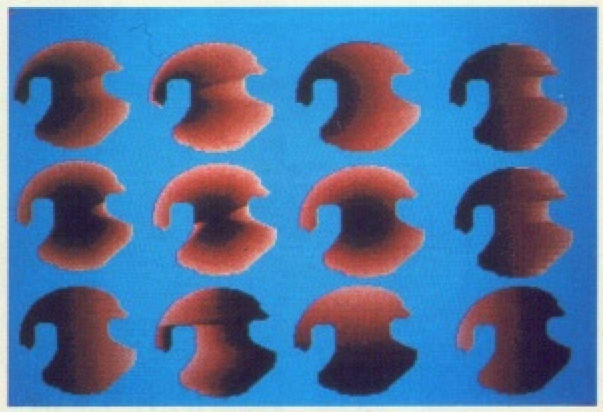
Because our dragon was way too big, we immediately reduced it to half size thanks to the Size option, which can be found in the Brush menu. It took absolutely ages for the computer to work out, and would have been fifty times quicker if we'd done it before we moved into HAM Mode, so take note!

We wanted to put the dragon in the background so we used the Stencil option to lock everything except the sky. When we positioned the dragon, it didn't overwrite anything except the areas left unprotected by the Stencil.

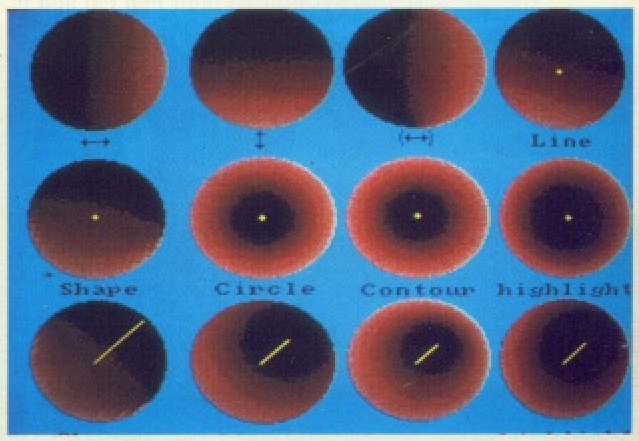
The last thing to be done was add a dithered red sky. Using the spare screen to create the red graduated brush, we only had to stamp the sky brush down so that it was in the right position. The stencil, which we'd left activated, took care of protecting the rest of the picture.



An example of the utility's 'split' capabilities.



A single object, shaded from different angles.



An example of what can be done with *DPaint IV*'s shading and light sources.

THE END?

Now that we've shown you how some of the incredible features of *Deluxe Paint 4* can be put to practical use, hopefully you'll be inspired to create your own masterpieces. The package is almost certain to become the new standard by which all other packages are measured. It is painfully slow sometimes in HAM mode, but the power and versatility of its drawing tools are certain to impress even the greatest sceptic.

You'll be very hard pressed to think of any further options Electronic Arts could possibly have included. Race you to the shops.

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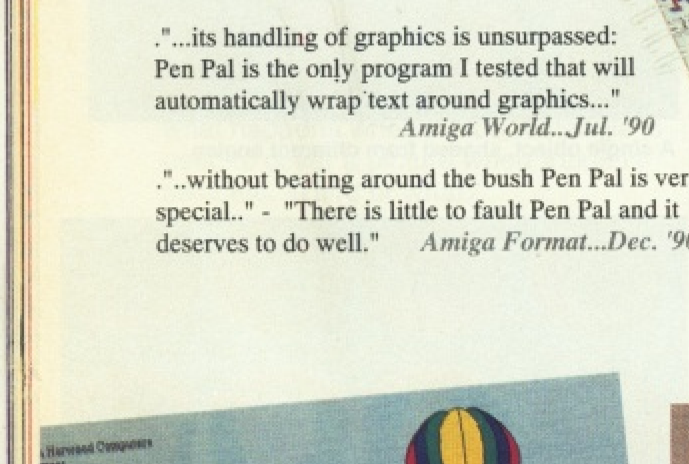
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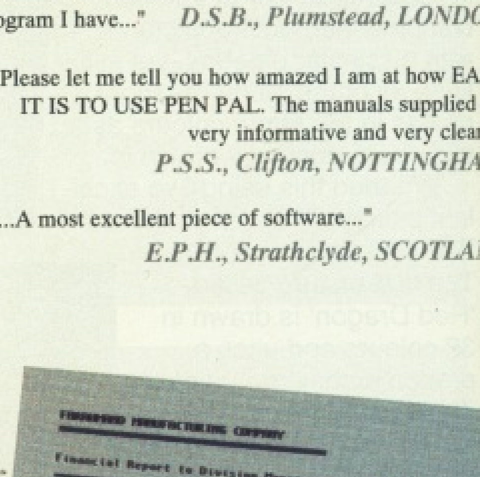
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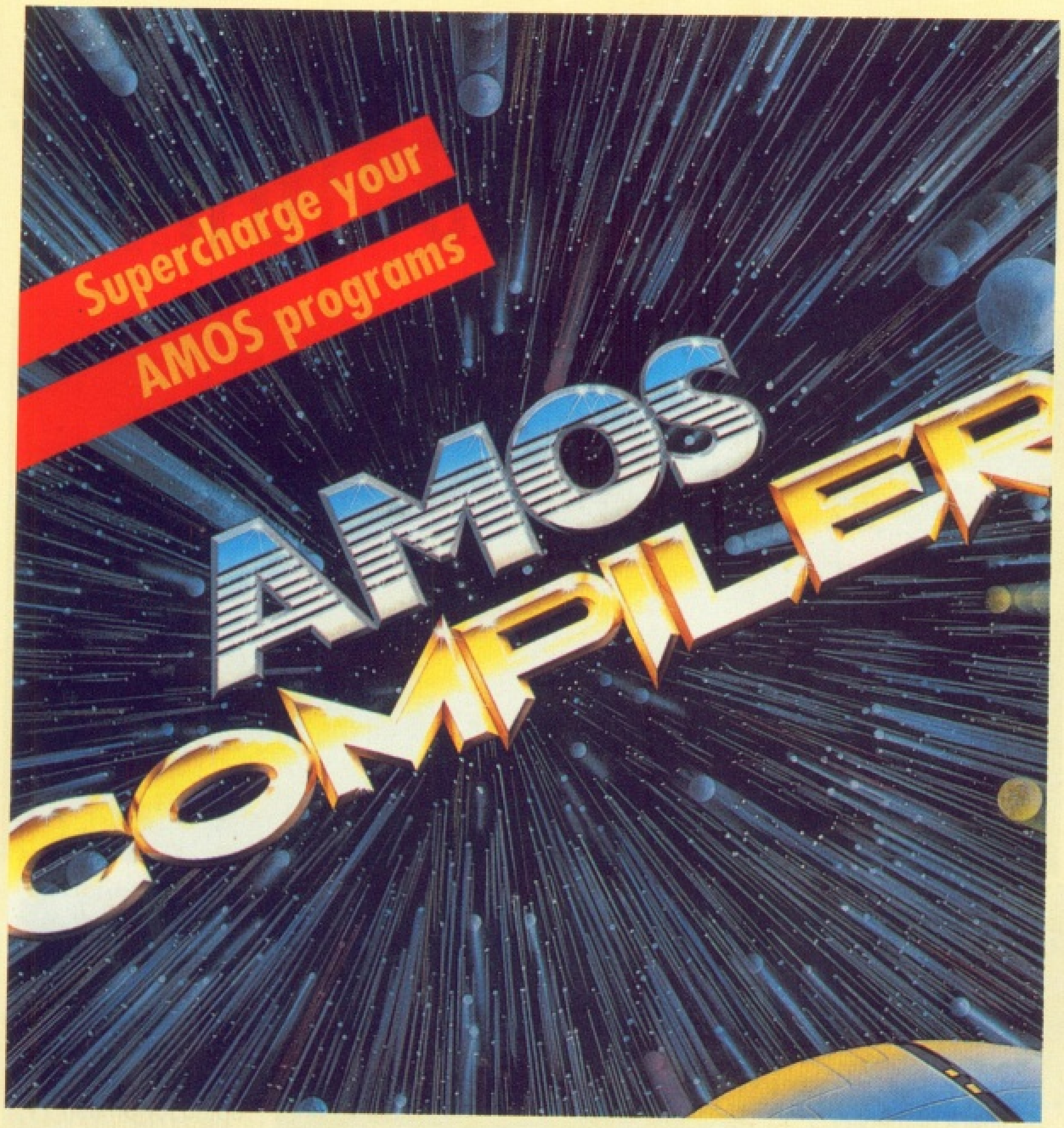
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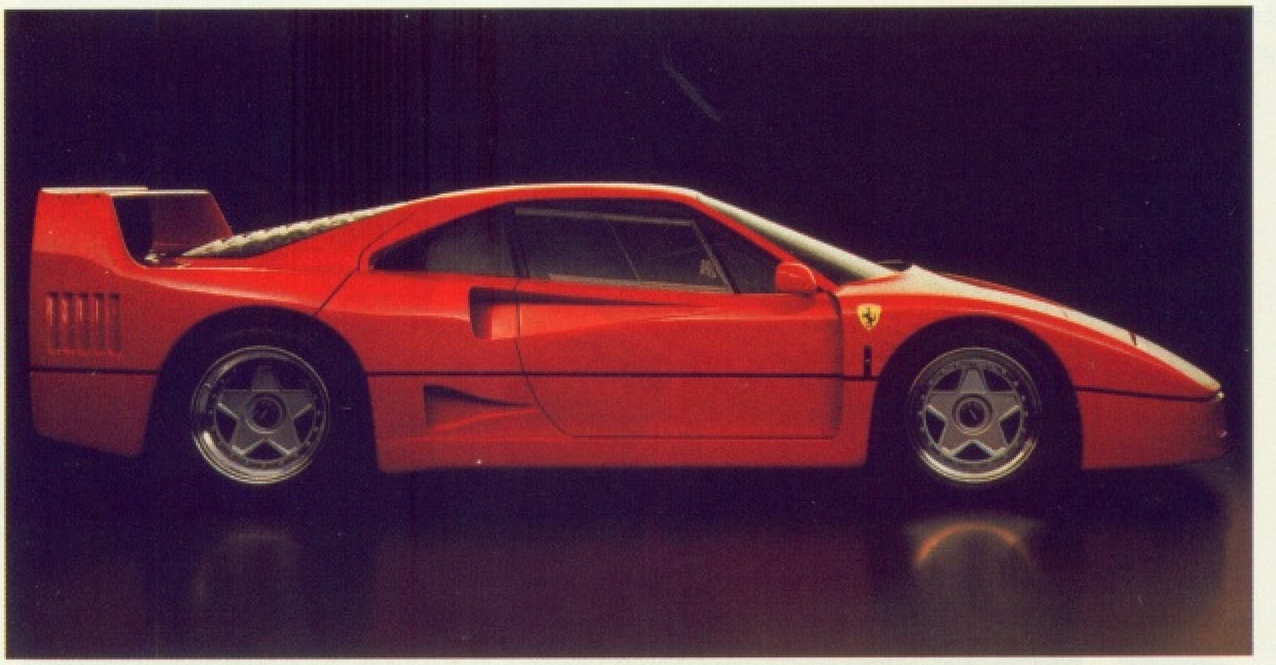
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FIRST IMPRESSIONS



Once again, CU reveals the future and takes a look at what promises to be hot or just hype...

OUTRUN EUROPA

U.S. Gold's stalled Ferrari finally roars onto the Amiga.

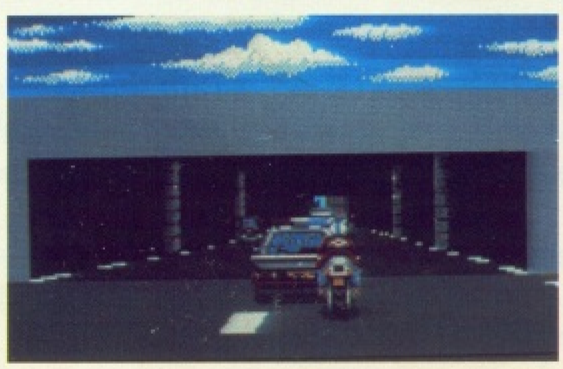
GAMEPLAY: Abandoning the road race gameplay of the original *OutRun* and *Turbo OutRun*, Probe's extremely-delayed European excursion now sports a James Bond-style scenario. Cast as Simeon Kurtz, super spy, the player must tear across a number of countries in an attempt to reclaim an important case of documents stolen along with your beloved Ferrari. Thus, the game takes more of a *Chase HQ* theme, only more variety thanks to the addition of a series of extra vehicles. As Simeon tries to beat the clock to a checkpoint in each area, he uses virtually every mode of transport known to man. Jetskis, motorbikes, speedboats and, of course, the good old *OutRun* Ferrari make an appearance, with suitably equipped baddies out to ram you out of the chase and end your racing days for ever.

PLUS POINTS: The spy scenario works extremely well and opens up much-needed variation to the original's gameplay whilst not straying too much to annoy die-hard *OutRun* fans. Graphically, the game is far busier than its predecessors, too, with some large roadside sprites and a wider range of on-road assailants.

BEHIND THE SCENES: Easily one of the most delayed games ever, *OutRun Europa* was originally going to be *OutRun* played through a series of popular countries. Using most of the original's game data, it was to have featured vehicles typical of each country, with the player competing against 2CVs and London Buses (although they'd hardly give a Ferrari a run for their money!). This was dropped in favour of the new scenario when the original code was scrapped, and Power Drift coder, ZZKJ was drafted in for the coding chores. Fed up with race games, though, ZZKJ opted for *Smash TV* instead, leaving the duties to Stuart Gregg, who has been working on it since February.







FIRST IMPRESSIONS: Compared to the likes of Gremlin's *Lotus*, *OutRùn Europa* looks a little jerky. The sprites are well-drawn and the backdrops are also attractive and instantly recognisable, but they tend to jerk a little when scrolling. Apparently, there is still a lot of tweaking to be implemented before the game's September release, so these complaints may not hold true in the final version. If this proves to be true, *OutRun Europa* could be the game Bond fans have been crying out for.

STARLIGHT VOYAGE

Space, the final frontier – but not to Demonware...

GAMEPLAY: Expanding the basic idea behind Activision's *Millenium 2.2* and *Deutoros, Starflight Voyage* is a massive space exploration game with the player in command of a massive space station. The Earth of the future has been devastated, and all that remains of its populace are the cryogenically-frozen citizens who inhabit your stores. These people have been selected as those with the most chance of making a go of it on another planet, but first a suitable home must be found. As you search, extra scout ships must be built and sent to scout the galaxy, and vital ores and chemicals can be combined to create the metals needed. In addition, though, several races of hostile aliens aren't too keen on your muscling in on their neighbourhood and intend to prematurely end the Earthling race...

PLUS POINTS: Newcomers to the space exploration genre are often put off by the wealth of complex controls associated with it. *Starflight Voyage* bypasses this, though, by using a simple 'point 'n' click' icon system, which allows the player to activate all the ship's many systems via a series of option panels. In addition, Demonware have catered for arcade-goers, too, with a neat combination of tactical and blasting sequences.





BEHIND THE SCENES: *Starlight Voyage* started life as a filled 3D demo. This idea was then expanded into a space battle game. However, as more ideas were added, the shoot 'em up gameplay gave way to the *Deuteros*-style elements. In all, the game has been under development for eight months, and this period has been used to get the game logic up and running. All of the ores and metals have now been entered, as have the mining sections, but there are still a few loose ends to tie up before the game's release in November.

FIRST IMPRESSIONS: Whilst not boasting the impressive graphics of *Deutoros, Starlight Voyage* is a much bigger game. Its sci-fi scenario is fully explored within its varied gameplay, and the addition of ore mining and colonising as the game unfolds, lures the player in.

SILENT SERVICE II

Dive, Dive, Dive With Microprose.

THE GAMEPLAY: Some six years after the first game's release, Microprose have taken the basic ideas behind *Silent Service* and brought it bang up to date. As the commander of one of four subs, the player is dropped into the thick of the America/Japanese war and must undertake a series of isolated or linked missions. However, if this war isn't your scene, then the player can also assume the role of a German U-Boat Commander and attack allied shipping in the North Atlantic. Using the mouse to control the sub and utilise its many options, the player can opt for one of four difficulty levels and from a series of technically-advanced subs. In addition, the game sports a full range of options which allows the player to either treat the game as a full-blown strategy epic or as a simple 'hunt and destroy' arcade sequence.

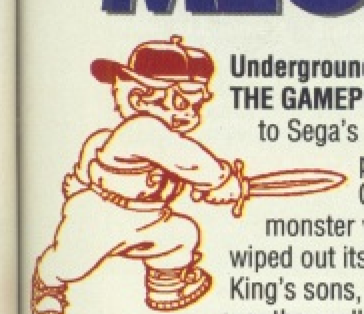
PLUS POINTS: Presentation was a let-down in the original game, but *Silent Service II* boasts some smooth 3D update and uses digitised backdrops. In addition, the game has been designed so that the player can tailor it to their own needs.

BEHIND THE SCENES: The basic idea behind the sequel was to thoroughly revamp the original game by adding more options and features. The game is being converted from its PC incarnation by an in-house Microprose team, and the Amiga version seems every bit as fast and action-packed as its PC parent. In addition, the Amiga's extra sound abilities are being catered for, too, with sampled sonar noises and realistic explosions and battle sounds.



FIRST IMPRESSIONS: The original game tended to get a little repetitive, and thankfully this can't be said of the sequel. Both ardent sim fans and the casual beginner can enjoy *Silent Service II*, as it somehow bridges the gap between a full-blown simulator and a simple-to-use shoot 'em up. In addition, the many nice presentation touches add to the atmosphere perfectly, rounding off what is sure to be another excellent Microprose sim.

MEGA TWINS



Underground and mid-air antics from U.S. Gold.

THE GAMEPLAY: Bearing more than a passing resemblance to Sega's *Super Wonderboy*, *Mega Twins* is a six-stage platform affair, converted from the little-known Capcom coin-op. The scenario tells of a huge monster who has attacked the peaceful land of Alurea and wiped out its inhabitants. Only two people survived – the King's sons, Pip and Upa – and armed with swords and whatever they collect along the way they must enter battle with the unnamed beast and his deadly assistants. Their adventures take them over a series of platform-laden lands, with assorted methods of transport aiding them along the way. All this action leads on to one of the monster's larger minions, where a massive battle stands between the twins and the next stage.



PLUS POINTS: As with *New Zealand Story* and *Rainbow Islands*, *Mega Twins* is a very close conversion.





Each of the six stages is virtually identical to those of the coin-op, with well defined sprites and perfectly recreated backdrops. In addition, all of the coin-op's impressive graphical touches and intricacies have been incorporated, including a rather nice underwater sequence.

BEHIND THE SCENES: The job of recreating *Mega Twins* over to the home formats has fallen to development stalwarts, Tiertex, who have used their tried and trusted method of porting the graphics over from the coin-op. Work has been in progress for nearly five months, and all that remains is to refine the playability in time for its September release.

FIRST IMPRESSIONS: A major fault with the coin-op was that its pace was a little sedate. Hopefully, Tiertex will be able to rectify this during play testing, and it has to be said that the Amiga version does seem slightly faster than its arcade counterpart.

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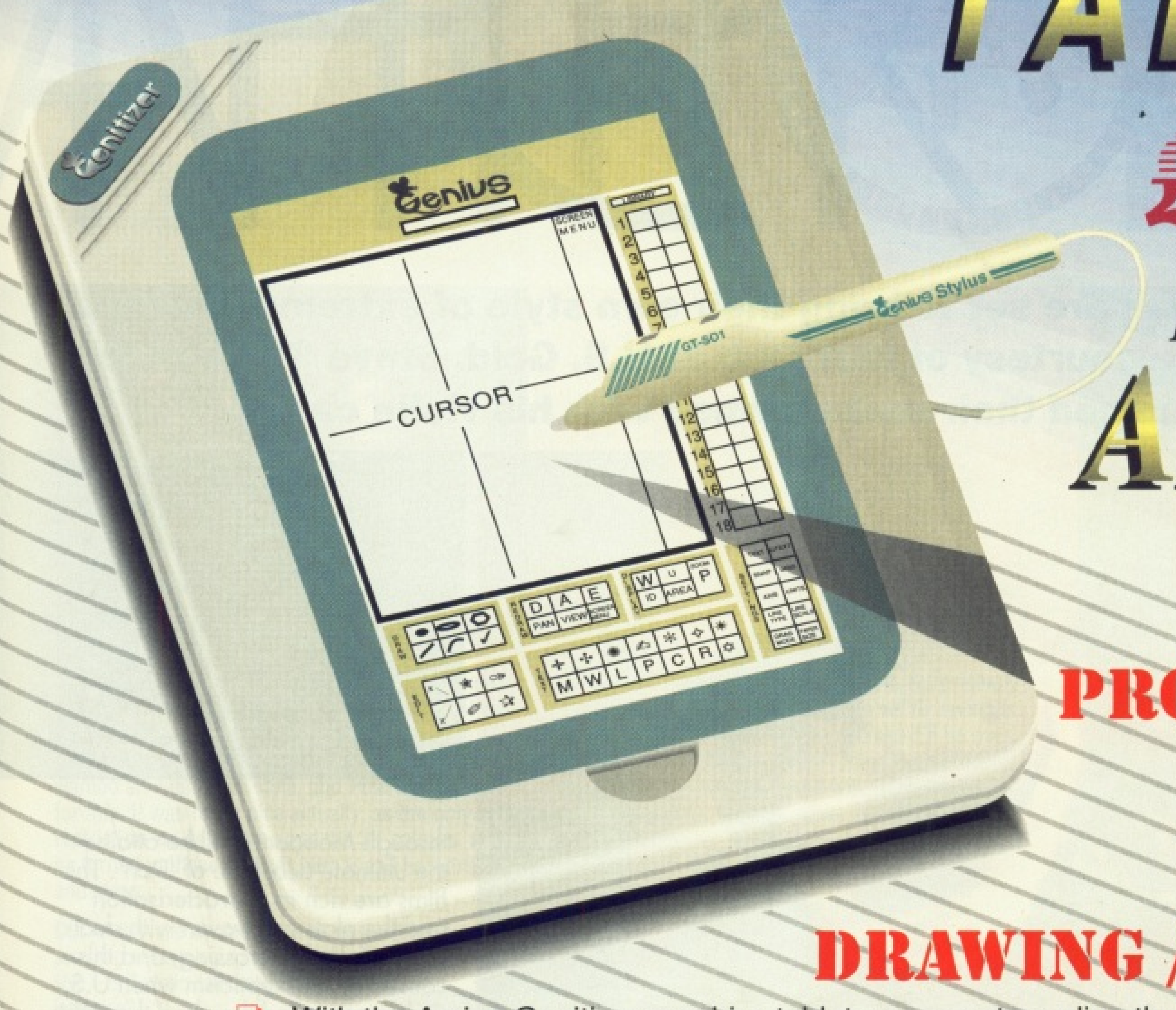
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the GODFA

The Corleone clan are set to bring their own style of extreme violence on to the Amiga courtesy of that mob at U.S. Gold. Steve 'Pizza-face' Merrett joined their ranks, armed with his violin case...





through Mobdom until he attains the ultimate accolade of 'Don'. The films are rich in characterisation and the plots are woven with dealing and double-crossing, and this caused much skepticism when U.S. Gold announced they had the rights to recreate the Corleone clan's life and times on computer.

FAMILY BUSINESS

After submitting a sixty-page opus of how they envisaged the game, Creative Materials were given the contract, with long-time Creative 68000 programmer, Richard Aplin, handling the coding and *Astaroth*'s graphic artist, Pete Lyon, supplying the lavish backdrops and sprites. The game is a six-stage shoot 'em up, which is set on the grimy streets of New York, with the player assuming the role of Pacino's character, Michael Corleone. Starting in the 40s, the game is split into two distinct styles, with the main action played over a series of multi-directional-scrolling street stages, and a series of *Operation Wolf*-style single-screen shoot-outs, all of which tie in with key sequences from the films. In addition, as each section draws to a close, the game follows Michael's rise through the following years as he attempts to secure the Don-hood for himself. CU Amiga spoke to development manager, Nick Vincent, about their massive task:

REAL POWER...

Not every film can be called a true classic. Alien and The Omen are regarded as classics of the horror genre, whilst The King And I and Mary Poppins are regarded as highly by musical fans. However, in the bustling world of 'Mob' films, not to mention movies overall, Francis Ford Copolla's Godfather trilogy reigns supreme. Tracing the fortunes of the Corleone family, and boasting a veritable 'Who's Who In Hollywood' for its cast, the films follow the Italian immigrants as they eke a living and gradually work their way to the top of the Mafiosa 'family'. Starting in the 1940s with Al Pacino taking centre stage as one of the new wave of mobsters, the films follow Pacino's character's steady rise

CU: It's quite an awesome task, so how did you go about about compressing the three films into one game?

NV: Well, the game isn't specifically based on any particular part of the films, as we've had to abide by a series of strict guidelines set down by Paramount. Instead, we've combined a series of associated images of the key scenes we wanted to use. To get around it, we just used sequences typical of each of the films, such as the backdrops of the 40s, followed by further similar scenes in the 50s and 60s.

CU: How did the game's dark look come about?

NV: We wanted to make the Amiga version look as good as possible, so the decision to use the 32-colour mode was made very early on. However, even with all these colours at our disposal, we didn't want to make the graphics gaudy by over-using lots of varied colours. So most of the colours were used for shading and features, such as lighting and the surrounding shadows.

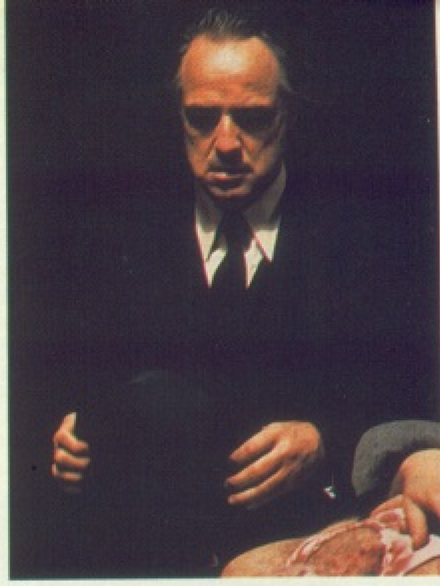
CU: So did you start with this look in mind and work the game around it?

NV: Yes, we worked the graphical style around it, having decided at the start of the project how we wanted it to look. Also, we wanted the graphics to remain fairly constant throughout, starting in the grimy 40s streets of New York without changing too much as the game progresses through Las Vegas and Havana.

CU: Some of the colours Pete has used are quite similar to those of his past work, *Astaroth*, for instance. Is there a reason for this?

NV: No, not really. I haven't seen any of Pete's past computer stuff, but when he approached us he

ATHER











If the gameplay matches the stunning graphics, US Gold are onto a winner!



brought a huge portfolio of original sketches and paintings with him. As well as computer graphics, he also produces paintings for sci-fi and fantasy books, and it was these that appealed to me. We wanted an illustrative style, and Pete was perfect for this. It was really nice actually, as the only restriction we gave him were the 32-colours, and he turned in these brilliant bitmapped backdrops and ideas.

CU: All the little touches, such as the foreground scrolling of the telegraph lines and poles are very impressive – is it particularly memory intensive?



NV: Yes, very. We're not really working towards the lower specification machines, and we want to get the most out of the expanded Amiga and the PC. We don't want to be compromised by a machine's lack of power, and although it will run on unexpanded machines, the 1MEG version will be greatly expanded in most areas.

CU: Apparently, Geoff Brown (U.S. Gold's boss) came up with an idea of a shadowy figure appearing between the player and his onscreen persona, with the figure turning towards the player to shoot him – will this be implemented?

NV: Yes, it's a really nice idea and we don't think that it will be that hard to implement. Surprisingly easy, in fact. The biggest problem we're having is the game's size, and how many disks it'll be over. Geoff has said that he doesn't mind if it stretches to six, and the chances are it will. It won't require a lot of swapping, though, as we intend to use our *Final Fight* loader to ensure that the next section is loaded as you are playing.

CU: When did you start work on the project?

NV: We handed in our ideas in December, but the real work started in January. This is around the time we contacted Pete and Richard Aplin for the graphics and coding duties.

CU: So what system are you using for its development?

NV: The Amiga version is being written on an A2000, with 2MEGs and a hard drive, as with all our Amiga stuff. And Pete is using *D-Paint* for the graphics. Actually, we're currently trying to get hold of a copy of *D-Paint IV*, as we're keen to experiment with its HAM utilities, but I doubt if we'd risk using it in a project just yet.

CU: After completing *ESWAT*, *Line Of Fire*, and *Final Fight*, this must be a nice break from coin-op conversions. Do you prefer original projects?

NV: Er, I wouldn't like to be doing original projects all the time, as they are so time intensive. However, the *ESWAT*s and *Line Of Fire*s are good money-earners, which allow us to put more effort and resources into original games and we enjoy doing them. When we were at Binary Design we slogged our guts out on original designs continually, but if you only do one every now and then they are far more rewarding.

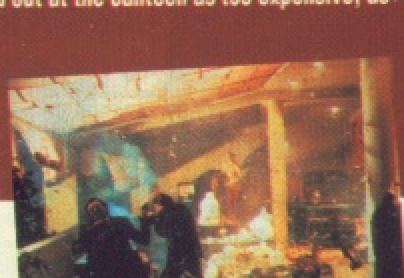
CU: What research did Pete do for the graphics, I heard he went to the States?

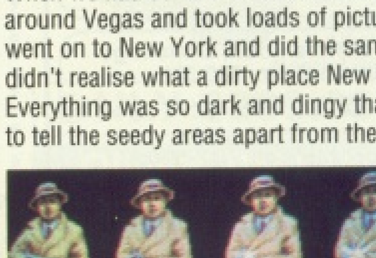
NV: Yeah, we went over to New York and Las Vegas, but we had to go there for the CES anyway. When we had some free time we had a look around Vegas and took loads of pictures, and then went on to New York and did the same. Actually, I didn't realise what a dirty place New York was. Everything was so dark and dingy that it was hard to tell the seedy areas apart from the nice ones!

GODFATHER FACTS

The script for the first Godfather stretched to a whopping 163 pages – 43 more than the average two-hour movie script.

- For the infamous 'Horse's Head In The Bed' scene, the FX guys attempts at recreating the head were deemed too unrealistic, so a last-minute rush to a local slaughterhouse secured a real head for it!
- If all the film for Godfather II was stretched from end to end, it would be 17,988 feet long.
- Godfather I and II have brought in over $800,000,000 in theatrical, TV, and video licencing revenue.
- On winning an Oscar for the Godfather II music, Carmine Coppola dropped the golden statuette and broke it. Luckily, Carmine was given a replacement .
- Godfather III, despite its mammoth budget, was plagued with financial cost-cutting. By the end of post-production over twenty pages had been lopped from the original script.
- Coppola only directed the first Godfather to pay off a debt to Warner.
- Making Godfather III was an expensive business. With production costing $15,000 per hour and $150,000 per day over the 137 day shoot, luxuries such as bananas were ruled out at the canteen as too expensive, as were sandwiches.
- During Marlon Brando's death sequence in the first film, two truckloads of Tomato plants were used. In addition, the flowers for Brando's Don's funeral amounted to $12,000.
- Surprisingly, despite its content, there are only three swear words in Godfather II.







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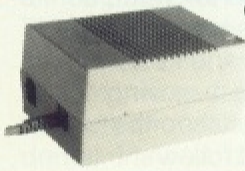
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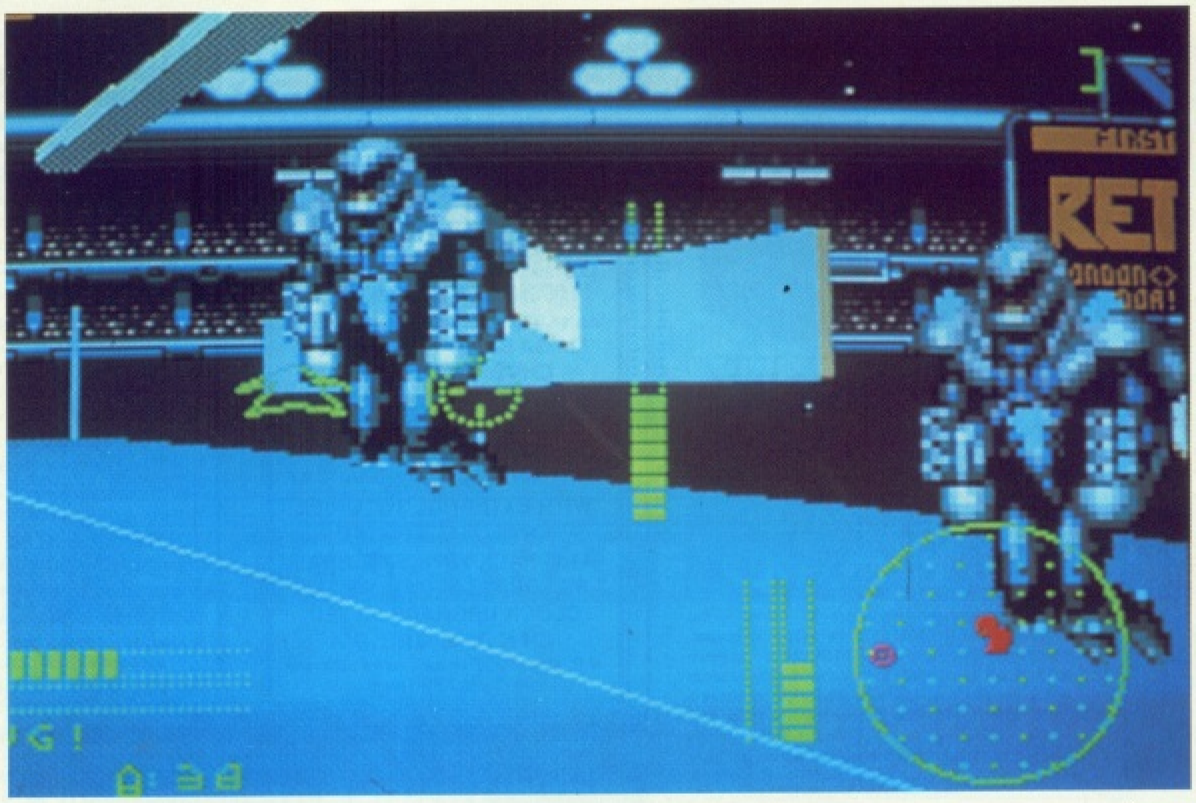


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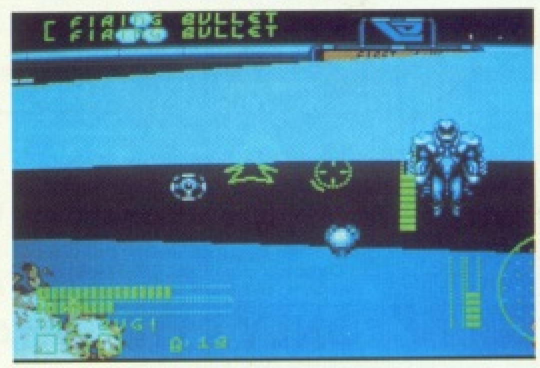
Once again, another software house is predicting what we'll be watching and playing in the future. Steve 'Up, Up And Awaayyyy!' Merrett plays Core's whole new ball game.



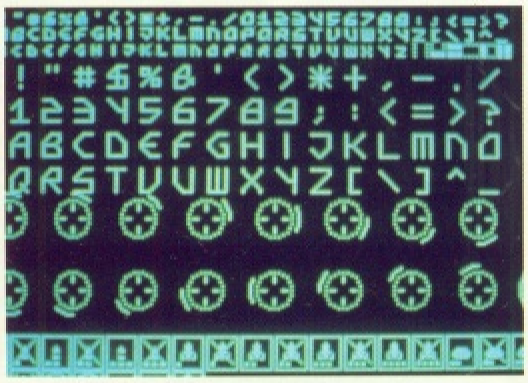
RETRO

FLY GUY To beat the ranks of every other future sim currently playing on the Amiga, there is only one way to go – up! And, deliberately leaving behind the rough and tumble worlds of *Speedball* and *Projectyle*, *Retro* takes to the skies. Violence seems to be an everyday occurrence in the busy world of futuresports, and often this gives way to the skills also supposed to be associated with them. *Retro*, though, aims to rectify this.

Played within a sprawling metallic arena, and watched by thousands of eager civilians, *Retro* is a fast-paced basketball variant with the players getting around using massive jetpacks. However, it hasn't always been that way. Responsible for the game's design and coding is Steve Northcott, and his original aim was to create a football game made up entirely of polygons. However, as he struggled to create a playable game using this idea, Core's *Corporation* came along and its combination of polygons and fast-moving sprites prompted Steve to drop the wholly polygon idea, and follow *Corporation*'s lead by using sprites for the central characters. Additionally, a small scrolling pitch was produced and the futuresport scenario was woven into the fabric of the game.



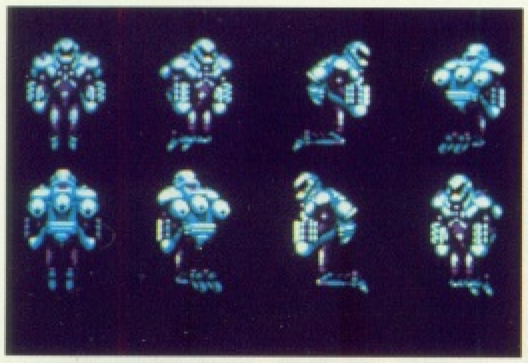
Details, such as a rough plan of the pitch, is shown at the bottom of the play area as a series of LEDs, and can be used for faster play and more efficient passing of the ball.



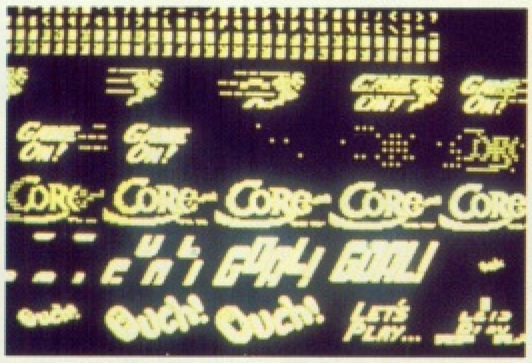
The LEDs are drawn individually and plotted onto the screen to keep the info up-to-date. In addition, these are used for targetting purposes and replotting aids the accuracy needed.

THE SPORT OF THINGS

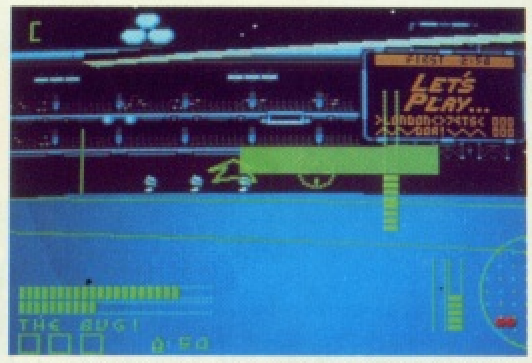
Futuresports provide excellent computer game material as they allow the coders to implement their own ideas and often create new sports. Their roots lie with IJK's unofficial *Rollerball* game which blew C64 owners away when it was released in 1983, and have subsequently expanded into every conceivable sporty variant likely. Ultimate joined the fray with *Cyberrun*, an odd inter-galactic sailing game(!), but most of the genre are ball and contact sports. Of these, *Speedball* is by far the most famous, but *Speedball II* appeared late last year and is currently ranked as number one – until the next one appears, that is!



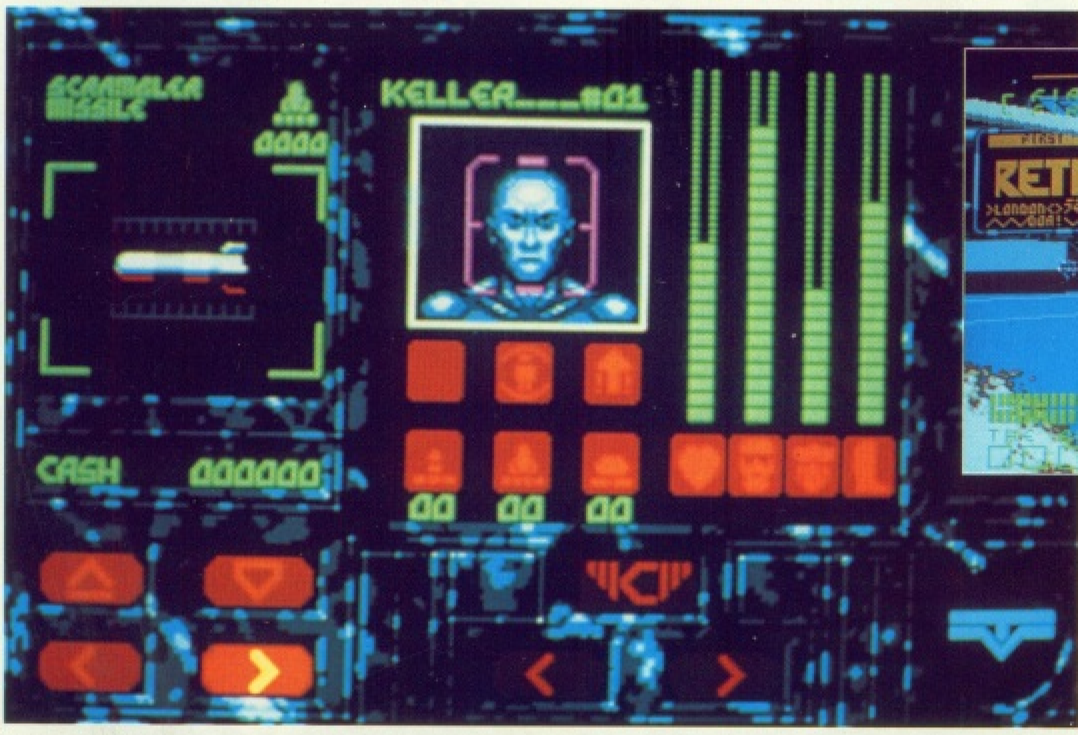
Steve's scaling system updates the sprites faster than redrawing them, but their individual turns still have to be added.



Humour is evident throughout, with the scoreboard used for both game details and advertising – including this odd coke variant.

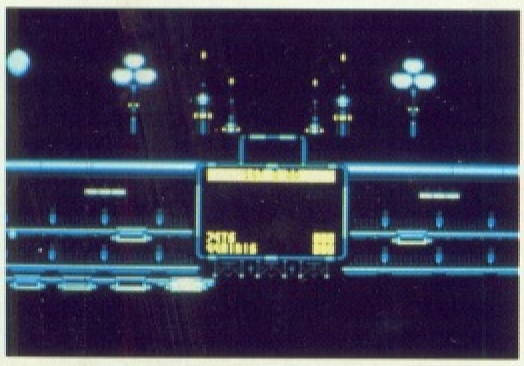


The play area scrolls quickly, and this speed is kept by limiting each player to a specific area of the screen.

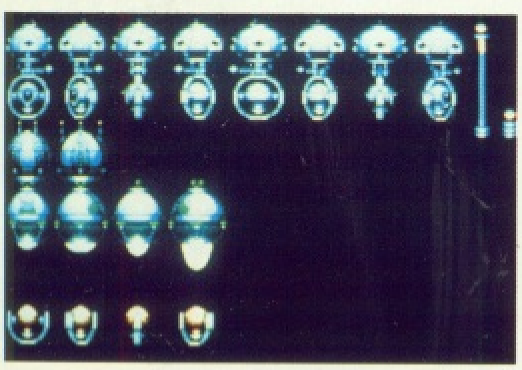




The Gym section is the key to arming a team for a particularly tough match. From this screen, individual players can have their kit upgraded and implemented, including better packs. Additionally, each player's fitness can be honed and improved, creating a more rounded and efficient team – hopefully!



The game's graphics are being put together using OCP's *Art Studio*, before being ported over to the Amiga. However, to ensure that the game isn't a straight port, the Blitter is going to be used for a smoother game.





PACKS A PUNCH *Retro*'s jetpacks and futuristic play area makes the game seem like an unofficial licence of 2000AD's Harlem Heroes. However, although Steve is an avid reader of Tharg's magazine, he claims that he started reading it after the Heroes' adventures had drawn to a close and that any similarities are purely coincidental. Instead, the idea came from the technical limitations thrown up by having so many players on the pitch at once. The jetpack idea was born to keep the game fast by limiting the number of sprites on screen, and this speed was kept by dividing the pitch into a number of areas, with players unable to leave their defensive or attacking 'zone'. However, another player also inhabits this zone, and this ensures that rapid and accurate passing is the aim of the game – not to mention slamming the ball into the opponent's 'goal'.

SPRITELY PLAYERS The pitch scrolls in all directions in a manner similar to that of Millennium's *Stormball*, and the players are shown in their respective areas jockeying for possession. The main problem thrown up by this system was keeping the update of the players smooth, but Steve remedied the problem by writing a specific sprite-handling utility. Simon Phipps, Core's perennial graphic artist, is creating the armoured



This motley bunch are your team, each of whom possess differing skills and abilities. In addition, by making the most of these skill, any weak points can be beefed up in the gym section.

players and, as well as creating their unique look, he must also draw them from all possible angles. However, to save unnecessary and memory-intensive redrawing of each sprite as they get smaller, Steve's system does it automatically and smoother than replotting would allow.

The game has suffered from a few drawbacks during its development, but it has now evolved into the game Steve wants it to be. In addition, to allow the player to improve their many stats, a gym section has been added where extra kit and utilities can be bought with the collected prize money. Expect a review next month when we take *Retro* for a test flight.

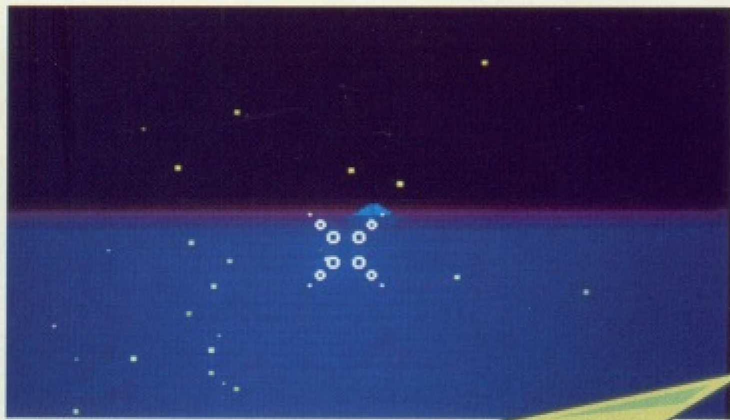


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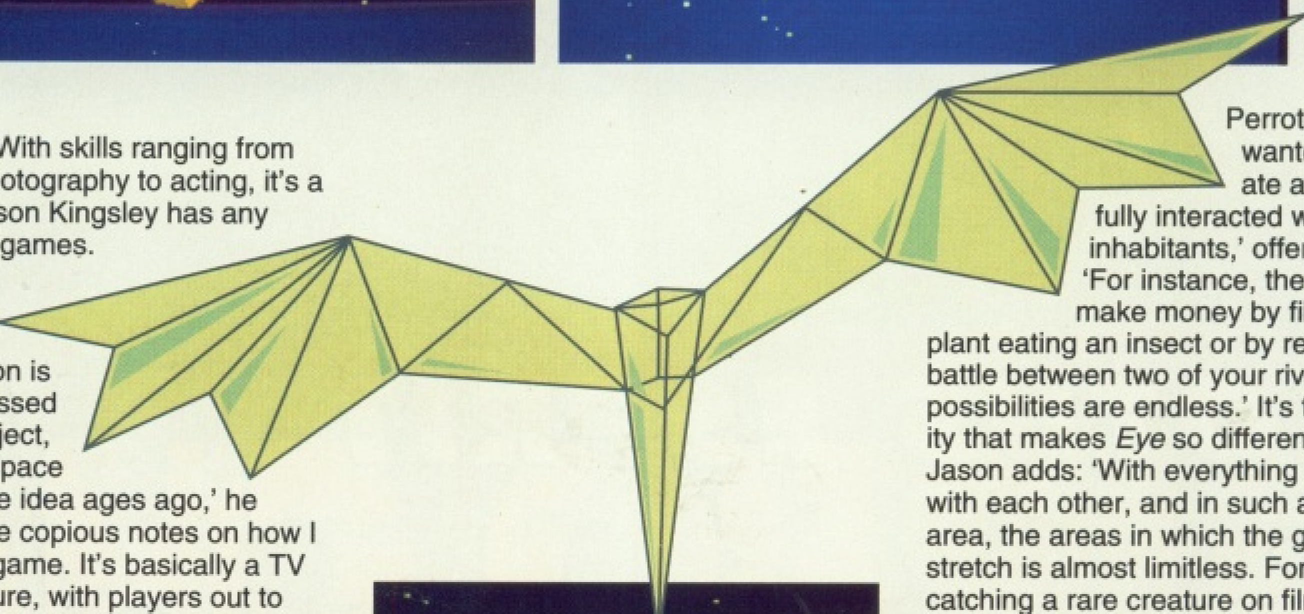
EYE OF THE STORM

Imagine a world where people will pay to view violence or new sights. Steve 'Don't Touch That Dial' Merrett tuned in for Empire's unusual 3D epic.



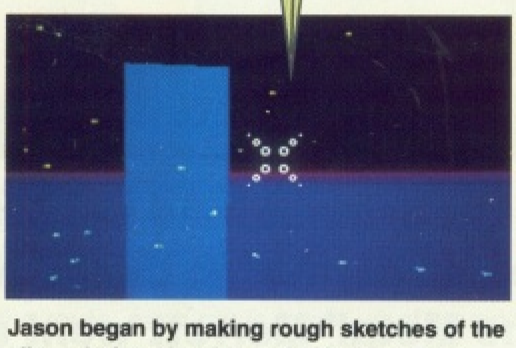


As the outer reaches of the Patron's zone is reached, the aliens get decidedly weirder.

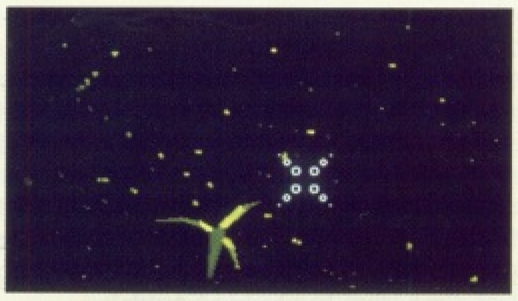


MADE FOR TV With skills ranging from professional photography to acting, it's a wonder that Jason Kingsley has any time for writing games. However, after committing *Murder* for U.S. Gold, Jason is currently engrossed in his latest project, a massive 3D space opera. 'I had the idea ages ago,' he says, 'and wrote copious notes on how I envisaged the game. It's basically a TV show of the future, with players out to earn money by filming dangerous and unusual fights and the like.' With films and games, such as *The Running Man* and *Smash TV*, using this depressing vision of how TV will progress, is this an idea close to Jason's heart? 'Yes. I mean, in Japan, some of the game shows are just so stupid, not to mention dangerous, and they take stunts further and further. Eventually someone's going to get hurt, so based on that I came up with the storyline.'

PATRONISING Set in this made-for-TV violent future, *Eye Of The Storm* centres around an area of the galaxy where there are no laws and no rules. This area is governed by a race of creatures known only as the Patrons, and it also provide's the galaxy's best viewing. As one of four teams, the player is set the task of filming whatever natural or warring scenes he or she can locate, and these will be beamed back for the viewing public to enjoy. 'My basic idea for the game,' continues Jason, 'was for the player's computer monitor to be their viewpoint on the universe and their keyboard as their interface.' With only a HUD on screen, and a range of weaponry and devices, the player guides their ship through the murky depths of space in search of good telly.



Jason began by making rough sketches of the aliens, before drawing and animating them.



WORLDS APART In charge of the coding and the creation of the 3D world is ex-*Starglider II* programmer, Alastair Perrot. 'We wanted to create a world that fully interacted with its inhabitants,' offers Alastair. 'For instance, the player can make money by filming a plant eating an insect or by recording a battle between two of your rivals – the possibilities are endless.' It's this flexibility that makes *Eye* so different, and Jason adds: 'With everything interacting with each other, and in such a large play area, the areas in which the game can stretch is almost limitless. For instance, catching a rare creature on film will rake in a fortune, but when you see it again you won't make so much – unless it's doing something unusual.'

MISSION IMPOSSIBLE *Eye* is being written on a PC running Microsoft's *Masm 6* Assembler, with Jason creating the weird and wonderful polygon inhabitants using a Beta-test version of *D-Paint IV*, and Alastair incorporating them into the code. 'Al is brilliant,' enthuses Jason. 'I'll come up with an idea and he'll um and ah and say it's not possible. I'll come back after a while, and, lo and behold, he'll say "is this OK!" and it'll be running perfectly.' The only problems the duo have had is with the ever-present memory limitations. In addition, optimising the speed of the machine so it can handle the many polygon shapes is proving a little tricky, but Alastair is confident that it will run between eight or ten frames per second. Quite how the final version of this futuristic gameshow will play will be revealed in November, so prepare for something a little out of the ordinary. 'I like my games to be a little different,' ends Jason, 'and this is my particular favourite of all my projects.'



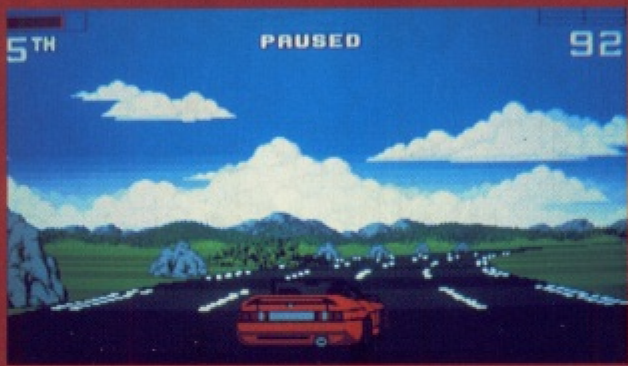
LOTUS ESPRIT TURBO CHAL

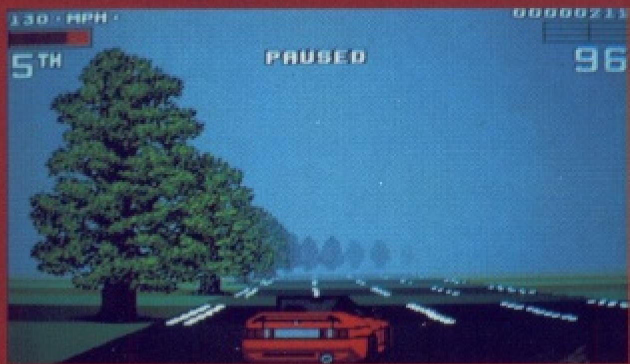
Gremlin's *Lotus* is the fastest road racer to have graced the Amiga, but now they are set to revamp the game to make it even faster. Steve 'Pedal To The Metal' Merrett went along for the ride...

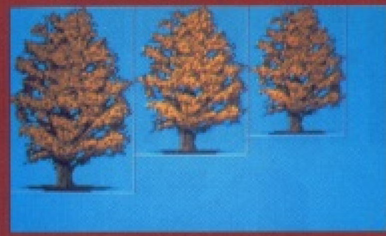
ROAD TEST Already regarded as the supreme Amiga race game, just how are Magnetic Fields going to improve on *Lotus Turbo Challenge*? 'The main idea was to add the ideas we and people who played the original wanted to see,' offers *Lotus* coder and Magnetic Fields big cheese, Shaun Southern. 'Also, I was never really happy with the first game's colour scheme as the tracks were essentially the same and didn't allow for a great deal of variation. So, as a result, the tracks are now set in deserts, at night, in swampland, you name it. I've also tried to make it that little bit faster and made the update smoother.' During the original game's development, the ever-present problem of time and memory restrictions meant that the team couldn't get everything they wanted into it. So, making an appearance in this eagerly-awaited sequel are the aforementioned assortment of weather conditions, including snow flurries and torrential rain, and Lotus's new Elan has been added to the gameplay, and boasts slightly different handling from the Lotus Esprit.

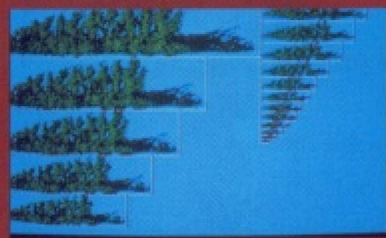
Bearing in mind the success of the first game, Shaun has left the control method of the original more or less intact. However, the most significant improvement over the first game is *Lotus II*'s one-player mode. Whereas the first game left half of the screen redundant during the one-player game, the sequel makes full use of the entire screen. However, Shaun admits that there is a fair amount of cheating going on here. 'We still aren't using the full screen,' he concedes, 'and the majority of the top half is left fairly blank to ensure that the game still runs as fast as its predecessor. This short-cut still works, though, as when the car is speeding down a hill, it gives the track the deeper perspective it needs.' As he tinkered with the full-screen mode, Shaun also busied

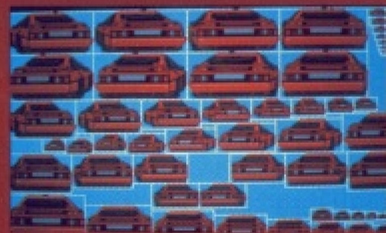






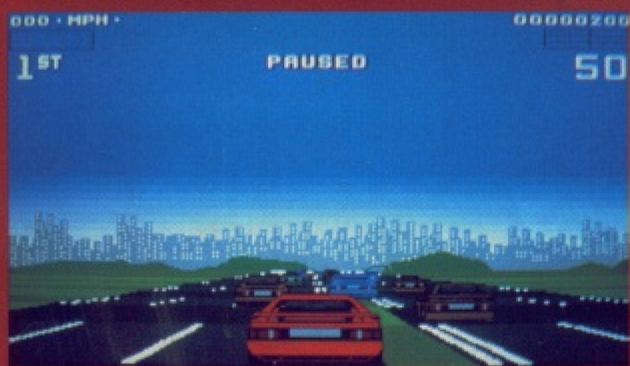






Shaun's unusual sound effects enhance the game brilliantly, with crickets clicking away during the desert stage and thunder during the storm stage.

In terms of performance, the Lotus Esprit is faster, but the Elan holds the road better. It's up to you to decide which car is more suited for which conditions.





LOTUS PRAY... The Technical Specifications of the Lotus Turbo Esprit combine sleek engineering with style and grace, features which Lotus have been famed for since their inception in 1948.

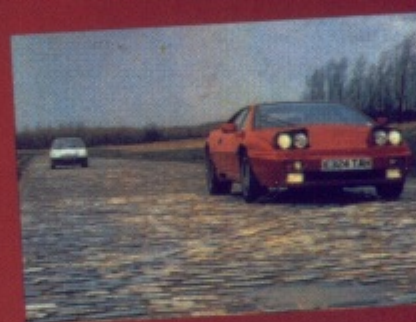
The Lotus Turbo Esprit is powered by a 215bhp turbo-charged variant on the 16-valve, twin-cam 2.2 litre Lotus engine, producing a fast but controllable drive.

Transmission: a 5-speed gearbox, with a synchromesh transaxle and hydraulically-operated clutch.

Chassis: A zinc-coated steel backbone chassis, with impact-proof bodywork which is guaranteed against rust for eight years.

Suspensions: Front and rear, combining telescopic shock absorbers, coil springs, and a variety of other units, including upper and lower wishbone and transerve links.

Standard Equipment: A 'Glassback' tailgate, removable sunroof, electric windows, central locking, heated door mirrors, leather and tweed upholstery.

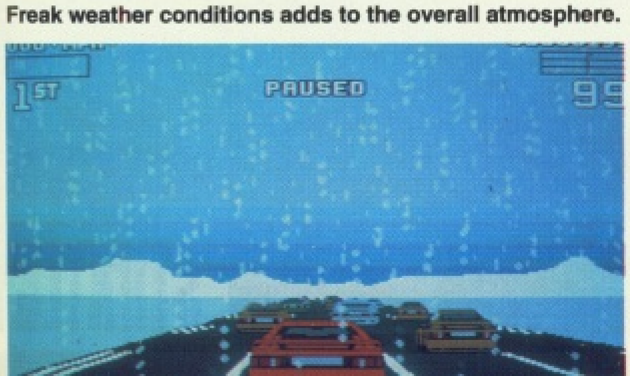


LLENGE II

himself with the game's sprite detection. 'Basically, I've just tidied everything up,' he says, 'if the player crashes into a roadside object, they no longer get stuck but are bounced back on to the track, I've just concentrated on making it more user-friendly, really.'

IT TAKES TWO Surprisingly, the *Lotus II* team consists of just Shaun and his long-term partner, Andrew Morris, who is responsible for the graphics. Shaun uses an A2000 with 3MEGs and a hard disk for the coding, as the system allows him to switch between his assembler and the running game. Meanwhile, Andrew creates the game's many cars and backdrops using that old favourite, *DPaint III*. As well as drawing all the logs, fallen trees and tunnels that line the route, each car is made up of seventeen frames to ensure that they are updated smoothly. In addition, later stages also contain foggy backdrops, with the surrounding trees smothered in a greyish mist. Was this sort of thing hard to get up and running? 'Not really, there's a lot of work involved in drawing each sprite individually and colouring them, but it's basically just a matter of changing each objects' colour as it draws closer.' Even so, this particular effect, combined with the parallax used to depict the falling of the snow and cloudbursts, is particularly impressive.

Freak weather conditions adds to the overall atmosphere.



FINAL LAP As in the original, each of the circuits is a race against time with the player battling against the elements and a series of computer-controlled cars to reach the end of the lap. However, adding to the variety are a series of new options, including a multi-player link via the Amiga's serial port and bonuses, such as turbos, which can be collected and added to the player's car. Work is now 80% complete, with Shaun and Andrew currently putting the last touches to the gameplay. Shaun himself is handling the game's sound, which is individual to each stage with crickets whistling in the desert and thunderclaps during the rain-lashed scenes.

So where does he go from here? 'I'm getting a little tired of driving games,' he admits, 'and I'd like to try my hand at something else, it just depends on what's coming along. There's a possibility of a *Lotus Construction Kit* sometime in the future, and there could well be a *Lotus III*. I wanted to have the road splitting into two lanes and branching off in this sequel but it wasn't feasible, so that's a possible idea for any follow-up.'

SCREEN SCENE

Welcome to Screen Scene, the essential guide to Amiga games. Our reviews are timed to coincide with the release dates of the games themselves, so you won't find any out of date reviews here, only up to the minute information from an experienced team of joystick journalists.

SOUND Four channel sampled stereo rock or a Stock, Aitken and Waterman drum track? The higher the rating the higher you run the volume.

GRAPHICS Not just overall prettiness, but animation, style, design and the way the visuals fit in. So it doesn't have to be the prettiest game in the world to score high here.

PLAYABILITY This rating lets you into how easy it is to get into a game, and once you start playing whether it's addictive or uninteresting dross.

LASTABILITY Speaks for itself. The higher the rating the longer you'll be loading it up. Ties in closely with the playability rating.

OVERALL The most important of the lot. And here's CU's rough guide to ratings:-

0- 29%	Man, this stinks.
30-39%	Phew, avoid.
40-49%	Below par.
50-59%	Worth checking out if you're a fan of the game style.
60-69%	Above average, but with a lot of room for improvement.
70-84%	Good but flawed.
85-92%	ScreenStar, recommended.
93%+	Super Star, our highest accolade. Must not be missed.

AMIGA SPEC

Watch out for this addition to our reviews. The Amiga is the finest home computer that money can buy, and if we really feel that a game is pushing the boundaries of the machine we'll tell you how and why. Each and every Amiga soec will be tailored to the review. Some of the ratings are objective – eg number of onscreen colours, levels etc; others, such as an assessment of the scrolling speed, are based upon the considered opinions of the CU Amiga team. All such subjective ratings are marked out of ten.

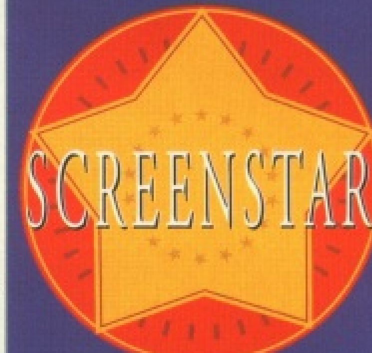
AMIGA SPEC

MEMORY REQUIRED	440K
SCROLL SPEED	6
COLLISION DETECTION	4
COLOURS ON SCREEN	32
LEVELS	48
DIFFICULTY LEVEL	8
HOURS TO COMPLETE	67
NUMBER OF PLAYERS	2/4
GRAPHICS STYLE	SOME
FRACTALS SYNTHESISED	
SOUND + COIN-OP SAMPLES	





Ninety-three percent and a game's worth a superstar. We hardly throw these around — but if a game displays totally superior qualities, it just might be in with a chance.



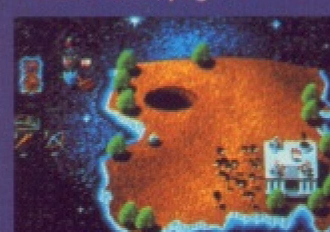
The CU Screen Star is for games scoring 85%-92%. If a Screen Star is awarded then you can be sure that the product will have reached a high standard in gameplay, sound and graphics, and that it will have long lasting appeal.



GREMLIN'S UTOPIA, page 58



FINAL FIGHT, page 97



MEGALOMANIA, page 102



THE SIMPSONS, page 77

How can you create an original game these days? The answer, according to designers Graeme Ing and Robert Crack, is to take out the best bits of previously successful titles and incorporate them into a new experience. Using the urban simulation concept of *SimCity*, they've added a *Populous* isometric-3D view of the proceedings, injected elements of wargaming and trading, and set the whole thing in space. *Utopia* is the result...in almost every sense of the word.

As commander of a new space colony, you have complete control over the people and resources of a distant planet. Build a laboratory here, start a mine there, trade your goods with other worlds, arrange sports events, and so on. Don't get too confident, though. Do a bad job and you could get assassinated by the disgruntled colonists. That's if they haven't all been wiped out by a virus, food shortage or outright war!

There's always something that requires your attention in *Utopia*. The art of the game is balancing all the factors. It only takes one aspect to get out of control and things seriously start to go wrong. Thus, you must keep an eye on the 'Quality of Life' percentage rating which gives you an indication of how you're managing the colony. Disasters can also occur, like viruses and collapsing mine-shafts, so warning messages and flashing icons keep you informed of the latest crisis.

Your colony begins with about one hundred colonists, ten buildings and an average amount of cash. The world of *Utopia* is controlled through a selection of icons and 'spreadsheet' screens where you fiddle the financial and personnel figures. These may seem daunting at first, but they're extremely easy to master and manipulate via the mouse. Your colony is made-up of a variety of buildings, each one providing a specific service or product. The Chemical Plant, for instance, extracts fuel from the ground while hydroponic pods grow food. Construction is simply a matter of selecting the appropriate building and site, then waiting for the colonists to strut their stuff on the scaffolding. Building is just a part of the whole picture, you'll also have to manage taxes, recruit technicians, prevent over-population and generally indulge in megalomania.

Unfortunately, not everybody is out to help your dreams of the perfect place to live. The inclusion of an aggrieved alien force is where *Utopia* fundamentally



UTOPIA



Below: Looks like the tank construction yards are shaping up nicely. Although the aim of *Utopia* is to build a perfect environment, you can guide the game in whatever way pleases you. However, if you decide to disband the army and sack the police, the enemy might find you a bit of an open target and plunder your riches.



differs from *SimCity* and more recently *Moonbase*. It's all very well and good building your very own *Utopia* with fancy sports halls and hospitals, but what happens when an enemy assault force suddenly pops-up and kicks your ass? Further employment is pretty unlikely, unless you've properly prepared for this eventuality. Firstly, you should place priority on tank construction yards because they're quicker and cheaper to make than spacecraft. You can also defend yourself by constructing laser turrets and missile launchers around the outskirts of the colony. Radar buildings forewarn of imminent attack and fully-fledged military dictators can even found a secret surveillance unit to spy on alien activities. Your defences will soon be put to the test when the enemy strikes with their unique weaponry and tactics. Will it be a short skirmish or a drawn-out war?

As you can probably tell, life as a colony commander gets complicated real fast. Helpful advice can be gained from a group of experts, including a civil engineer, financial consultant and psychiatrist. The latter reports on such things as population density, crime rate and morale of the colonists.

The real beauty of *Utopia*,

JUST CAN'T GET ENOUGH? 'I think *Utopia* has got a lot more to offer than either *Sim City* or *Populous*,' confirms co-creator Graeme Ing, 'I just hope people don't write it off simply by looking at the screenshots and saying "Populous in Space". *SimCity* was a good game but we thought you needed something to react against. *Utopia* is full of what ifs? A sequel is now on the cards. I like my games to get bigger every time...'

ARTISTIC AWARENESS

Creating *Utopia*'s futurevision was the responsibility of Berni, a long-time graphic designer at Gremlin who strongly feels artists don't get the recognition they deserve. His past credits include *Venus, Toyota Celica*, and *Shadow of the Beast* on the Spectrum as well as the PC Engine adaption of *Impossamole*. It took Berni roughly six weeks to produce all *Utopia*'s graphics. It's hard to estimate the time exactly because he was simultaneously working on a multitude of titles. There were no specific influences to *Utopia*'s look, it just came straight out of his head. Perhaps the most difficult part of his job was keeping the detail on the smaller objects. Many of the buildings are only about twenty pixels high, so there was no room for little computer people. Berni is particularly proud of the backdrops. So what's the best thing about being a pixel perfectionist? 'Seeing my pictures come to life,' he says. *Utopia* was the first time Berni used an Amiga running *Deluxe Paint 3*, and with this new found confidence he wants to tackle a Super NES console game in the near future.



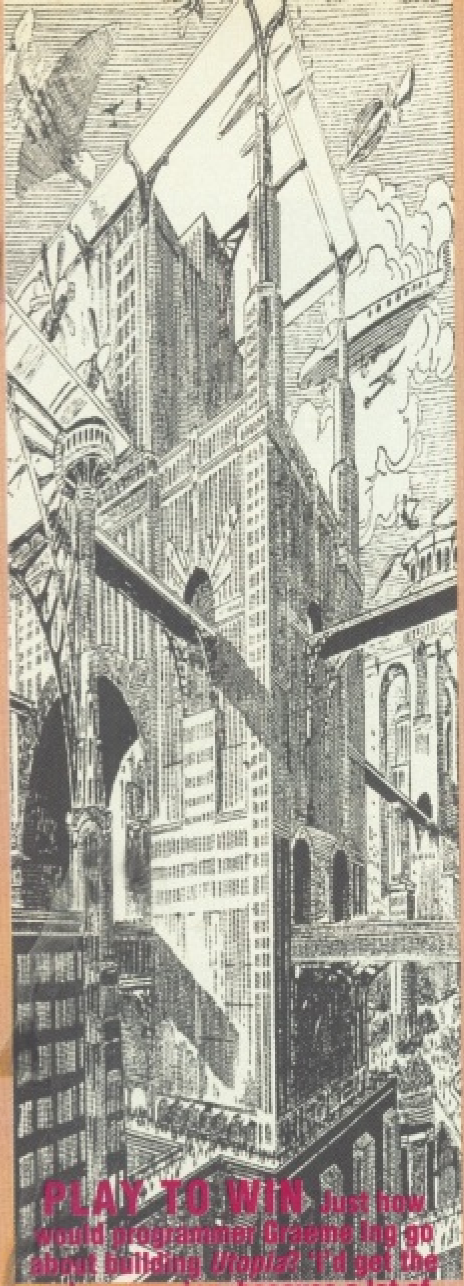


UTOPIA

and what really strikes you about the whole affair, is the open-ended nature of the gameplay. Players can take it where they want without being restricted to a set of preprogrammed goals. The only limit in this game is your imagination. There are no strict rules to follow and nobody actually 'wins'. You simply select a path to play and the simulation then reacts to your decisions. You're free to trundle down a military route or be a friendly colony commander. A total pacifist would be blown to bits by the aliens of course, but you could go for a defensive stance instead of creating a huge army. Get the idea? The basic game comes with ten different scenarios, complete with specific aliens, modes of attack and terrain. Gremlin is already planning an add-on datadisk with more extraterrestrial challenges to conquer but co-designer Graeme Ing refuses to reveal anything about them at this stage.

Utopia has something for everybody. Even if you normally stick to shoot'em-ups or trip on text adventures, go grab yourself a game. You'll be hooked in minutes and absorbed for months. Who needs originality with software this good? Not me, that's for sure!

Rik Haynes



PLAY TO WIN Just how would programmer Graeme Ing go about building *Utopia*? 'I'd get the colony growing, because a lot of things rely on you having the people available to work on them. You've got to prepare the essentials first. Construct lots of living quarters, increase food production and set a high birth rate by building a hospital. Then start investing in some scientific research and defence measures. Wait for the inevitable alien attack, learn from their mistakes, build an army, find their city and trash 'em. If all the alien's forces are destroyed, the quality of life rating will shoot up by 25%.'



Enemy gliders launch a devastating on the command center and a few living quarters. You should have built more laser turrets and missile launchers along the perimeter of the colony to protect yourself.



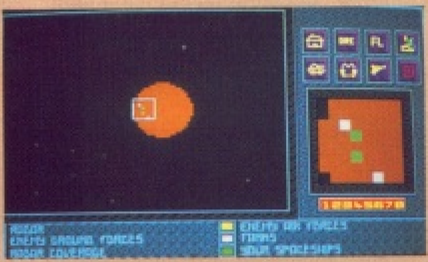
The scafolding denotes construction in progress. *Utopia* is controlled through the use of a mouse-operated pointer and a few key icons. It will take you about fifteen minutes to get a handle on things.

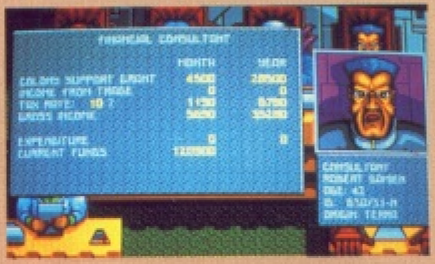


Cost, time and function dictate which buildings should be constructed first. You'll soon run out of worker colonists if you carry out ambitious building programmes straight away.



This will prove to be one of the most selected information screens during the course of playing the game. Here you discover deposits of ore and witness the first contact with an alien race.





MULTIDIMENSIONAL MUZAK Like *Wing Commander*'s instant aural feedback, a specially composed soundtrack in *Utopia* alters as you play the game. Successful gamers are treated to a nice lively tune while lesser mortals suffer a slow depressing death march. Barry Leech at Imagitec produced both the music and sound effects.

GREMLIN £29.99

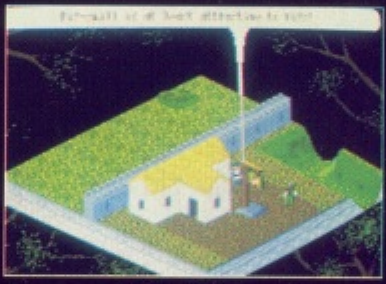
"The best game Gremlin has ever released. . ."

GRAPHICS	88%
SOUND	83%
LASTABILITY	96%
PLAYABILITY	95%

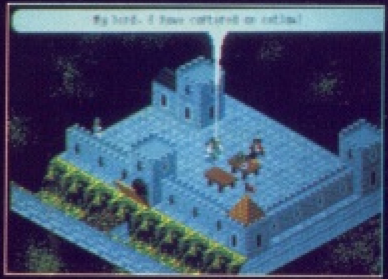
OVERALL 94%



SCREENSTAR



Above and below: Views of Sherwood and a map of the greenwood.





ROBIN HOOD

Old legends and myths never die. They lurk deep within the collective subconscious, subtly changing as each successive generation rediscovers and reinterprets them, adapting the tales to their own needs and desires. Eventually the facts behind the fiction – if there ever were any in the first place – have become obscured or lost.

Right now one of England's most famous legends is hot property again. Having two major movies based on Robin and his Merry Men released this summer has done nothing to harm his popularity. Hurrah for Hollywood!

Even some members of the environmental movement have claimed Robin as their own, suggesting his origins may be found in the ancient woodland spirit commonly known as the Green Man. And what colour gives you more street credibility today?

Software houses have never been known for their reluctance to cash in on a good licence or the publicity generated in some other entertainment field. And Robin Hood is a gift. Imagine, all that free publicity and there's no copyright problems.

Millennium haven't been slow to act. This game was originally going to be a Wild West-based *Populous*-style extravaganza. So cowboy gear has been swapped for green tights, guns for bows and arrows, cacti for oak trees, and Wild West towns for medieval English villages. One mythical environment changed into another, in fact.

The game is set, as tradition dictates, in and around Sherwood Forest in Nottinghamshire. Earl Robin of Loxley is the rightful owner of the ancient castle of Nottingham. Life for the nobleman is good.

But then disaster strikes. Earl Robin is dispossessed of his home by the new Sheriff of Nottingham, outlawed and condemned to the life of a common criminal.

Life for the peasants is also not so good. Crippling taxes and brutal punishment meted out by the Norman overlords makes life a misery. Poverty, hunger and disease are the constant companions of the poor.

And so this epic game

ROBIN HOOD: MAN AND MYTH

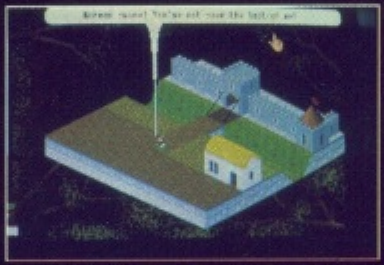
- Many of Robin Hood's adventures are based on ballads and poems from the late Middle Ages. But Robin Hood is not named as the hero.
- The earliest known reference to Robin Hood is in 1377 in Langland's *Piers Plowman*.
- Maid Marion and Friar Tuck were incorporated into the Robin Hood myth from other tales towards the end of the 15th Century.
- The belif that Robin Hood lived during the reign of Richard the Lionheart gained currency in the early 16th Century. Medieval legend says he lived in the reign of a King Edward – which one is unknown – but Edward the I's reign did not begin until 1272.
- First mention of Robin's elevation to the peerage did not happen until the time of Elizabeth I.
- Tradition says Robin Hood lived in Sherwood Forest in Nottinghamshire. But the earliest sources suggest it may well have been in Barnsdale in South Yorkshire.

ROBIN HOOD





Sean Connery (*left*) as King Richard in Robin Hood, Prince of Thieves, and (*above*) friend or foe? Charm can be more effective than violence.



Evicted from his home, Robin vows vengeance. But first he must gain support among the oppressed peasants.

opens up with Robin wandering, exploring and surviving, dedicated to regaining his rightful inheritance and destroying the Sheriff of Nottingham.

The game play area is presented in isometric three-dimensional style. Movement, communication, action and interaction is all icon-controlled. These are clearly displayed down the left side of the screen.

At the outset of the game you have icons for bow and arrow; sword; eye, which scrolls the screen; heart, for fast – but energy-sapping movement; mouth, for communication; an open hand for giving objects; a closed hand for taking objects; and movement arrows. The staff meters Robin's popularity with the people.

Robin's forest credibility rating – low to begin with – is essentially the key to the game. On his own he has no real chance of obtaining his revenge.

Avoiding capture by the sheriff's guards, he must recruit his Merry Band of men and gain the support of the peasants.

Essentially, Robin does this by taking from the rich, giving to the poor and generally being their champion. But this is no hack 'n' slash adventure. Robin must interact with other characters.

Many of the familiar characters from the Robin Hood myth are present – Little John, Friar Tuck and, of course, Maid Marion. Hint: Get Marion to fall in love with you.

Many of the encounters are very traditional. For instance, Robin meets Little John while attempting to pass him. Neither will give way. A fight ensues which Robin loses, but in losing the contest he wins a friend.

The whole of the game runs in real-time, says Ian Saunter, Millennium director and the designer of the gaming system. 'The characters are going about their business all the time. It's a genuine real-time adventure. The system checks all the time to see they are doing something logical.'

Unless it's obvious that a character encountered in the game is hostile, it is always best to try talking to them. They may have useful information and, perhaps more importantly, some will give you new icons, such as a horn for summoning the Merry Men; a disguise; a map which shows you the whole of the game environment and the whereabouts of everyone. It also pays to keep communicating with characters.





Take that, Norman swine! Costner in action (*above*). Meanwhile, Robin (*right*) dies without recovering his birthright.



Robin Hood meets Little John for the first time. They must fight before becoming friends.

It is important that Robin behaves properly. It's no good killing and robbing the rich and poor alike and keeping all the loot.

Robbing the rich and giving the goodies back to the poor, while still technically a crime, merely adds to your reputation. Unselfish acts of heroism all earn respect.

Robin Hood is a huge game, attractive to the eye and ear and immensely playable. Richard Joseph's music and sound effects enhance the medieval atmosphere.

One thing is certain. Long after this game becomes forgotten in history and Kevin Costner is a faded movie star, the legend of Robin Hood will still be around, the myth as powerful as ever.

Paul Boughton

MILLENNIUM £25.99

"Top-notch isometric adventure that's a belter"

GRAPHICS	88%
SOUND	84%
LASTABILITY	85%
PLAYABILITY	88%
OVERALL	**86%**

RODLAND

Even though it isn't as technically advanced as, say, *Afterburner*, its still a tricky conversion,' claims *Rodland* programmer Ronald Pieket Weeselik. 'In a game such as this the gameplay is all-important and if it gets messed up, then the entire game is ruined.'

Bearing this in mind, it makes his conversion of the cutesy Jaleco coin-op even more impressive. What Ronald has done is integrate all of *Rodland's* original features and plus points with a series of gameplay and graphical improvements.

'The original game was good, but I felt that some areas could have been refined to aid the playability,' Ronald continues. 'For instance, the original machine allowed you to bump the creatures in mid-air and still kill them. That went for starters along with a few other quirks.'

In case you aren't familiar with *Rodland* and its many intricacies, it is the tale of two cute woodland fairies, Tam and Rit, who are on a multi-screen mission to rescue their mum from the clutches of the bull-like Maboot.

This bovine baddy is obviously a BSE sufferer, and has holed the twins' mother in a castle deep within his lair and filled the surrounded area with mutant wildlife.

In a typically rubbish Japanese scenario, the twins set out to rescue their mum by traversing the forty-one screens standing between them and Maboot – the first major enhancement to the original's gameplay.

The coin-op boasted just thirty stages so Ronald added a few more of his own invention, and the second large improvement is noticeable in the odd assortment of creatures which patrol each stage.

The layout of each screen follows a more or less identical pattern throughout the game. Each is made up of a series of platforms and ladders, and scattered on these are the aforementioned enemy sprites and little posies of flowers.

'My main problem was adding artificial intelligence to the enemy sprites,' says Ronald, 'as the coin-op characters didn't have any.'

This new intelligence that the enemy sprites have been blessed with becomes more and more apparent as the levels progress.

Starting as deadly but aimless Corn Cobs and lop-eared Bunnies before the ranks of what appear to be sabre-toothed Colons and spitting Sharks join in the fun, they meander all over the screen, climbing the odd ladder and falling off the edges of platforms.

Coming into contact with these misshapen wood-dwellers results in the loss of one of Tam or Rit's three lives – as can be expected, though, they aren't unarmed and this is where the titular Rods come into play.

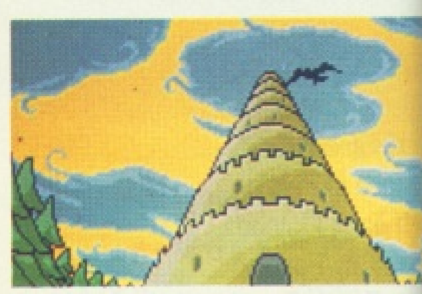
At the start of the game, a little introductory sequence sets the scene with Tam and Rit given 'the Rods of Sheesanomo' and a pair of magic boots, both of which are activated within the game using the firebutton, the former used as a weapon, and the latter which effects a magic ladder that can be used repeatedly.

Whenever a nasty gets too close for comfort, press-





The story is set in true 'cutesy' tradition, with our heroes out to free their kidnapped mum. Despite the hackneyed plot, the game itself is a marvellous conversion and is even better than the coin-op.





Maboot's castle plays host to nasties ranging from sharks to end-of-level crocodiles and rampaging elephants.

ing the firebutton activates the infamous Rod and hitting fire again sends the ensnared creature slamming into the ground in a manner not dissimilar to the Droopy cartoons.

Three bashes are all that's needed to kill the hapless nasty, and they can also be used to fend off the unwanted attentions of other creatures.

However, as mentioned, the creatures can only be bashed against solid ground to kill them. 'It would be ridiculously easy, otherwise,' says Ronald.

Easy, though, isn't the word I'd use to describe *Rodland.* Each level is choc-a-bloc with dozens of fast-moving creatures, which Ronald has endowed with their own personalities and traits. There are snakes, for instance, that launch themselves at your heroes at full pelt when they catch sight of them, and boomarang-lobbing starfish who really do have to be seen to be believed.

In addition, later levels combine a puzzle element which requires just as much use of the old grey matter as it does of the reflexes, and these ensure the game's lasting appeal will hold out.

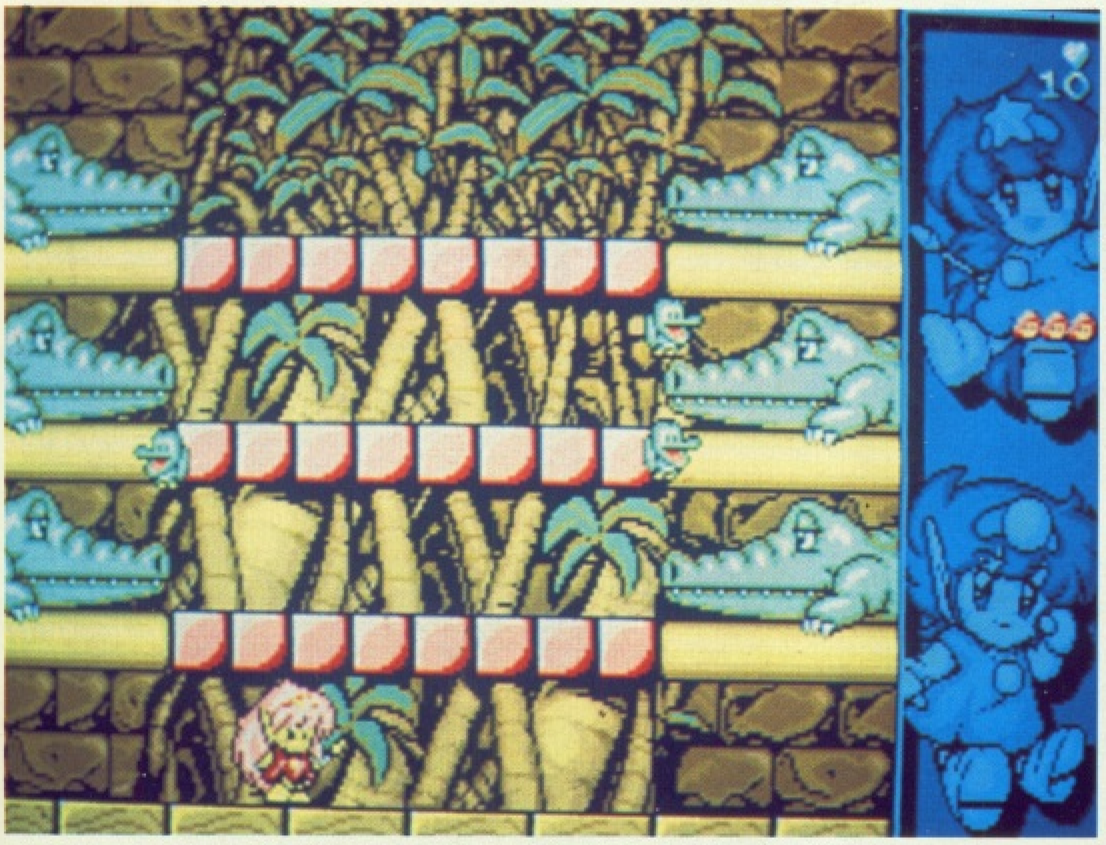
The only way to complete a screen is to empty it of its scurrying occupants, but there are a number of ways to achieve this. Simply killing everything onscreen is the quickest method, but along the way a wide range of bonuses and goodies can be had. For instance, by collecting all of the flowers which brighten up the platforms, the enemy are transformed into beetroot-like things which, when killed, reveal the letters of the word EXTRA.

When collected, these are then stashed away in the score panel to the right of the play area until the whole word is completed and a *Bubble Bobble*-esque extra life screen appears. As with the Taito classic, if a nasty is left to its own devices for too long, it mutates into an errant cloud and starts whizzing around the screen at a far greater pace.

This pattern of screen clearing is repeated until a larger 'Boss' creature appears every ten or so levels. Ronald made another worthwhile addition here, as the coin-op's mid-stage guardians followed a random pattern and this made play both frustrating and unrewarding.

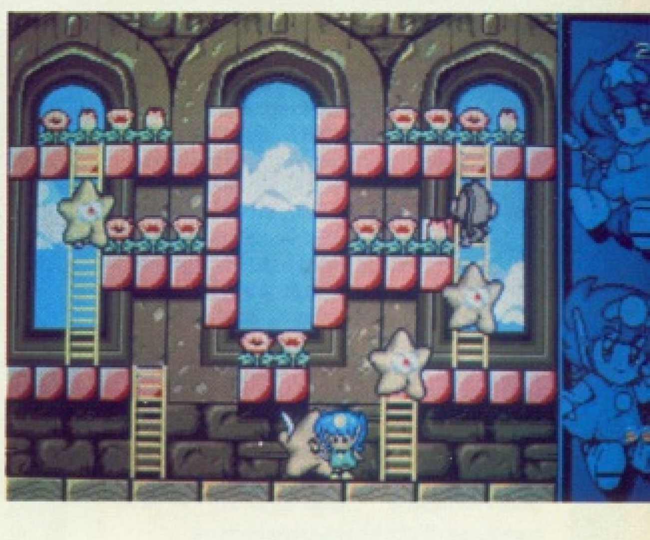
'Although there is a rough pattern,' he says, 'I expanded these patterns slightly to make them easier to spot, yet I have also tried to avoid making them too easy – after all, who wants a game they can complete in an hour?'

The bosses include a family of spitting crocodiles and a trapezing elephant, and all are killed in the time-honoured method of hitting them until they keel over, but, as ➢



The splitter aliens halve themselves repeatedly until there are eight of them on screen. Only the bombs will kill them for good, but be careful not to get caught in the blast. However, killing certain aliens reveals a missile which, once collected, shoots across the screen killing all in its path.





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RODLAND

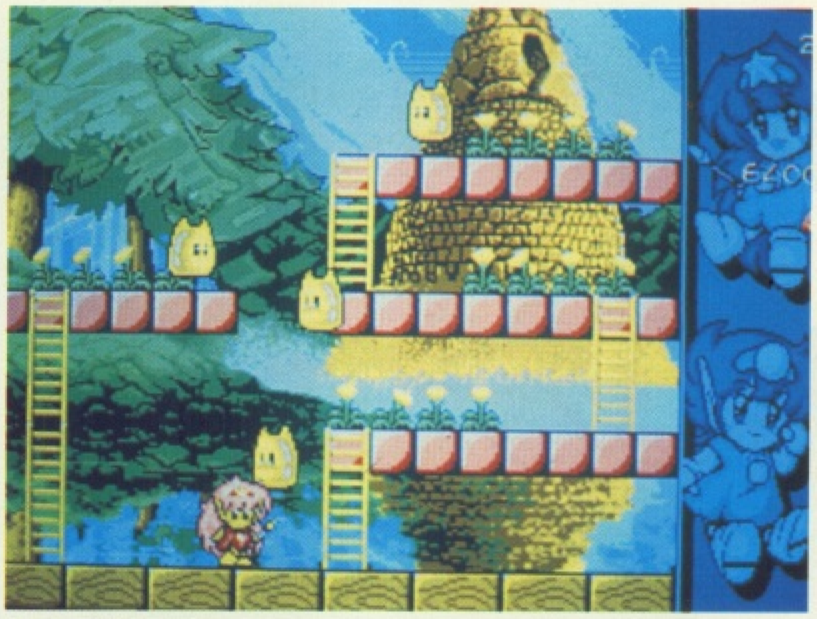
Ronald promised, each creature has a particular weakness or pattern which, if exploited, will lead to their downfall a lot faster.

I really do find *Rodland* hard to fault, both as a conversion and as a stand-alone game. Not only does it ape the coin-op perfectly – even down to the introductory and mid-game scenes, cutesy sound effects, and the addictive playability – but it also adds to it as well.

The later stages sport balloons which can be used to access the higher levels and extra weaponry, and these add a little extra zest to an already superb game.

In addition, Ronald has actually looked at the coin-op's faults and improved on them, creating a rounded, and playable conversion. It's almost two games in one, and you can't fault that value for money. If there's any justice this should fly up the software charts.

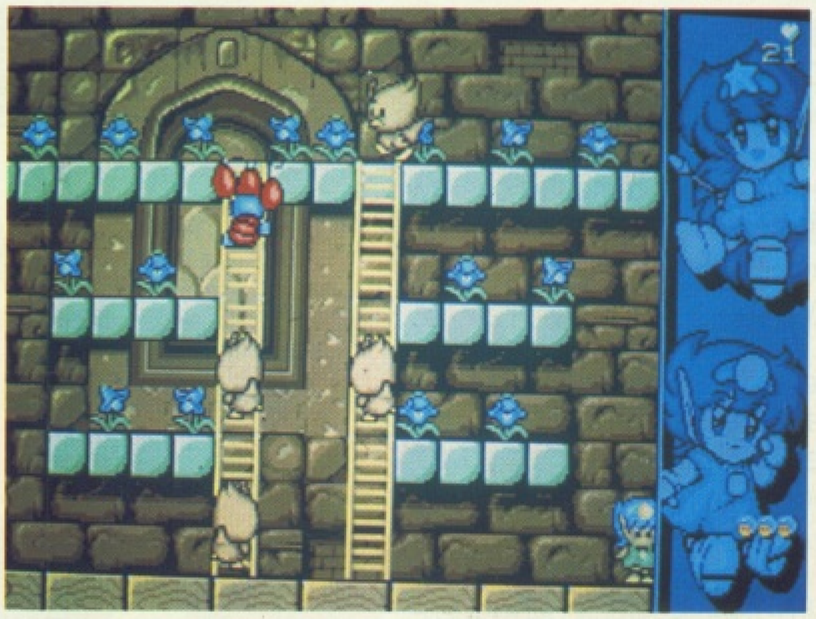
Steve Merrett



Tam and Rit both have a portable ladder to reach previously inaccessible areas of the screen, which can be used whenever necessary.



Collecting all the flowers mutates the nasties into letter-relinquishing creatures. A full set grants Tam or Rit with an extra life.



Balloons appear at the bottom of the screen and can be used to reach the upper levels. Unfortunately, though, the nasties can use them too.









All of the coin-op's attract modes have been incorporated including the scenario sequence where our two heroes are given their unusual weaponry.

THE LAND OF ROD... Although it looks as if *Rodland's* play area has been reduced, Ronald insists no reductions have been made.

'The original coin-op screen was 286 pixels across,' he says, 'and the Amiga screen is 320 across. The only reason the coin-op looks different is because the pixels are larger. Luckily, though, I think that the extra pixels I have been afforded give the game a higher-resolution look than the coin-op.'

During the course of the conversion, did anything have to go?

'In terms of gameplay, no. Obviously, the colour palettes had to be changed as each coin-op sprite has its own palette of sixty-four colours, and there's no way the Amiga could handle this so they were all done within sixteen-colours,' says Ronald.

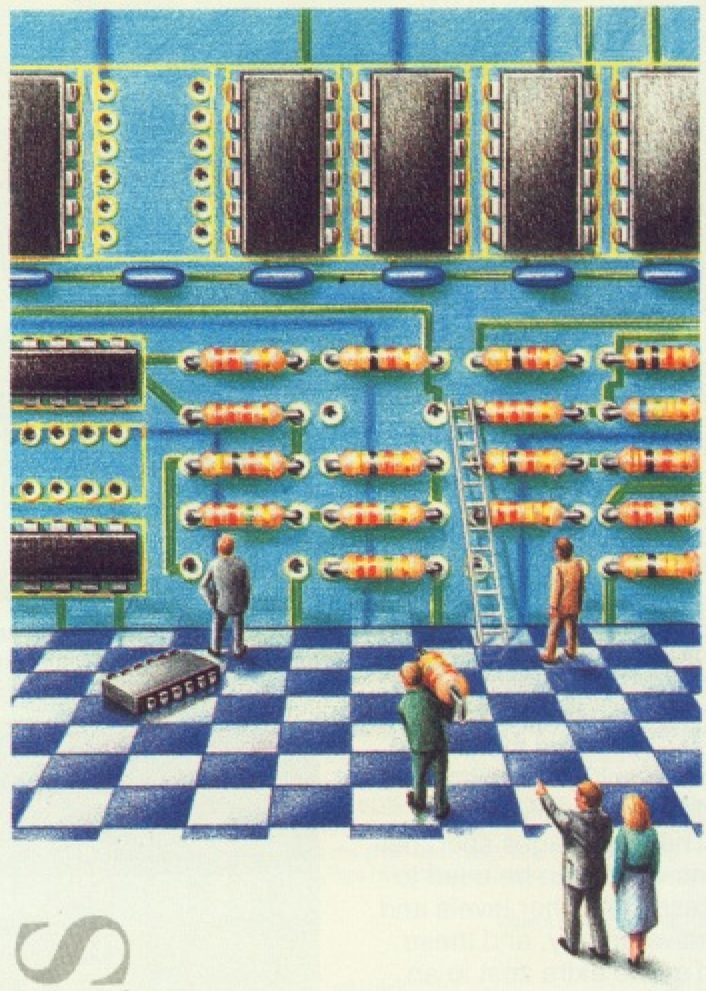
So what's Ronald's next job? 'I don't know yet,' he says. 'I'd like to experiment with 3D sprite-shifting and create a good game within that game structure, but I honestly don't know what I'll be working on next.'

STORM £25.99

"One of the most playable conversions around. . ."

GRAPHICS	88%
SOUND	82%
LASTABILITY	84%
PLAYABILITY	91%
OVERALL	**87%**

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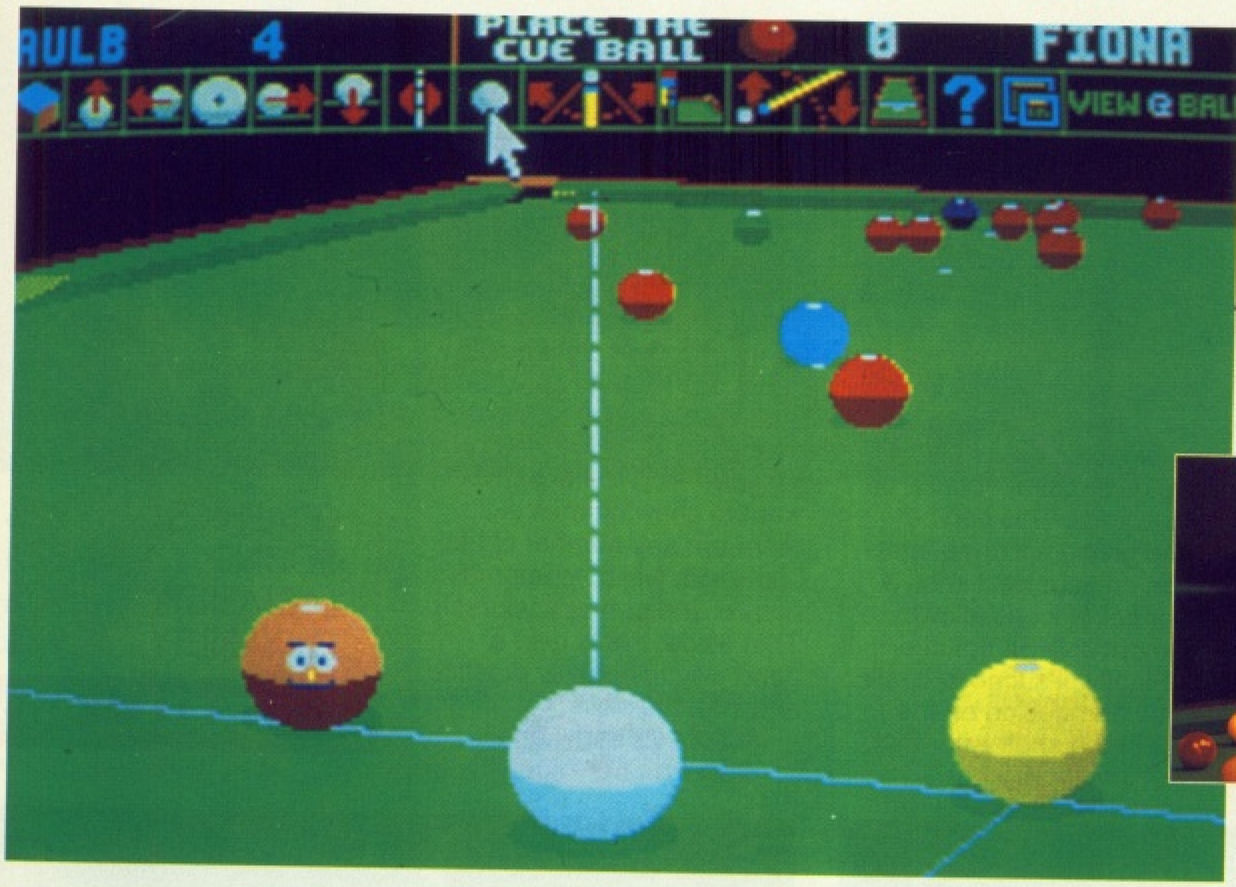


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SCREENSTAR



Nobody could fail to pot this red. Could they?

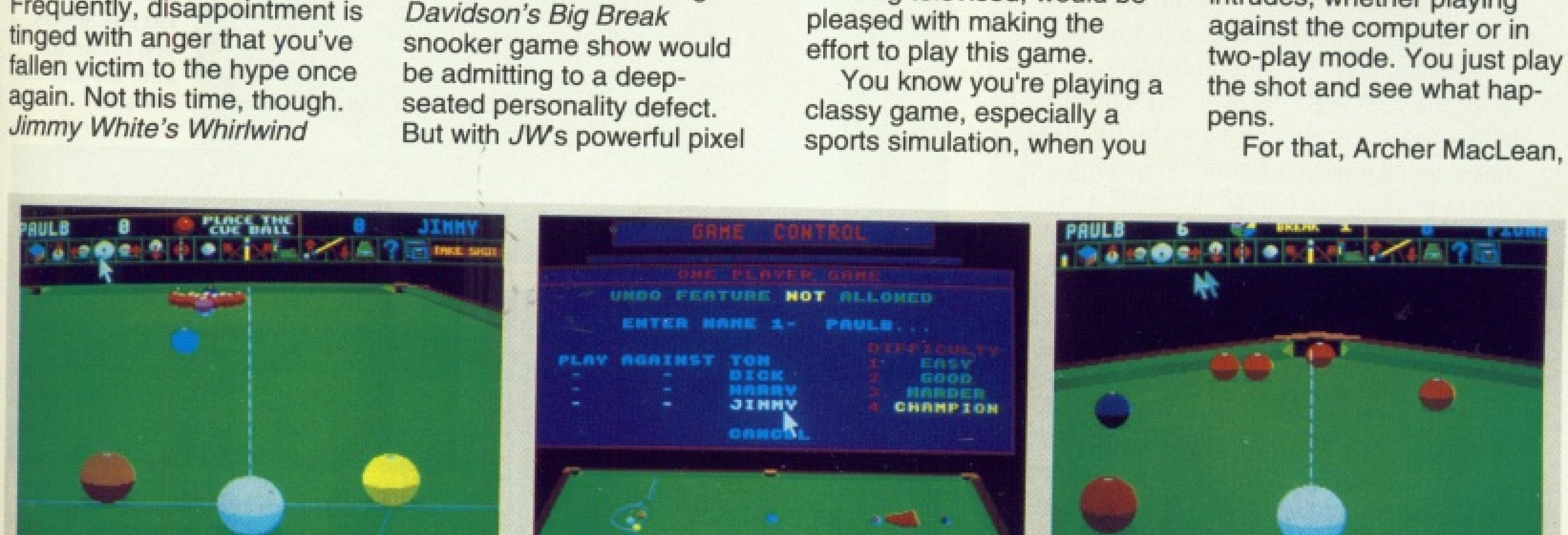
JIMMY WHITE'S WHIRLWIND SNOOKER

Rarely does the dream ticket materialise – the perfect match between big name endorsement and great game. Too many times the star's name far outshines the worth of the game itself. Frequently, disappointment is tinged with anger that you've fallen victim to the hype once again. Not this time, though. *Jimmy White's Whirlwind Snooker* delivers the goods in super-slick style.

Personally, I wouldn't watch snooker on television even if trapped in Scunthorpe on a wet Sunday afternoon. And to admit to watching *Jim Davidson's Big Break* snooker game show would be admitting to a deep-seated personality defect. But with *JW*'s powerful pixel pot shot extravaganza I was gripped. And I haven't been gripped for a long time. Even those who have never managed to stir from the armchairs while the real thing is being televised, would be pleased with making the effort to play this game.

You know you're playing a classy game, especially a sports simulation, when you begin to play automatically, never really having to think about how to interface with the computer to get it to do what you want. Here, the game play system never intrudes, whether playing against the computer or in two-play mode. You just play the shot and see what happens.

For that, Archer MacLean, ➤



Taking too long over a shot. The balls get bored and urge you to get a move on by sticking their tongues out or waving at you frantically.

JIMMY WHITE'S
WHIRLWIND SNOOKER

➢ the brains behind the game, must be congratulated. He was also responsible for *International Karate +*, another game where nothing held up the action. Every aspect of the simulation is icon controlled. It's worth studying these carefully. Within a very short time their functions become familiar enough to be able to select, control and execute a shot rapidly. Perhaps not as fast as Jimmy White, but then who cares?

Lining up a shot is simple and very clever. You can zoom in on the cue ball, spin through 360 degrees, examine all the angles, and pull out of the three-dimensional views to get a complete bird's eye view of the whole table. If you fail to spot the best shot, it's down to you.

Another icon produces a dotted line which shows the intended direction of the cue ball, plus angle of bounce off the cushions. This can be altered giving accurate information on your next shot. A further set of icons allows you to put spin on the cue ball. Finally, it's time to chalk the cue and decide on the power of the shot. After that, it's just a matter of sitting back to see how good your shot was.

Without doubt this is a seriously good simulation, but not devoid of humour. If you are taking too long in setting up a shot, the snooker balls themselves get impatient and urge you to get a move on. They develop faces and hands, wave, grin, grimace and stick out their tongues. And for those who want to show off their skills there are any number of trick shots with which to impress friends and perhaps yourself. That aside, this is also a good way to actually practice and improve skills.

Action, strategy, and excellent fun. *Jimmy White's Whirlwind Snooker* has it all. It sets new standards in excellence. Nothing is perfect, of course, but this comes close.

All White? Definitely.

Paul Boughton

VIRGIN £24.99

"State-of-the-art big name snooker simulation. . ."

GRAPHICS	92%
SOUND	87%
LASTABILITY	90%
PLAYABILITY	92%
OVERALL	**90%**



The opening break seen from above.



Opening break. Multi-angle views of the game allow you to get right in the action.

THE WHITE STUFF

Jimmy White has earned fame and a very considerable fortune due to his talents on the green baize. As a teenager, Jimmy developed his skills in the unglamorous snooker halls of Tooting in South London. To earn his living, he would play money matches and win stakes from players considerably older.

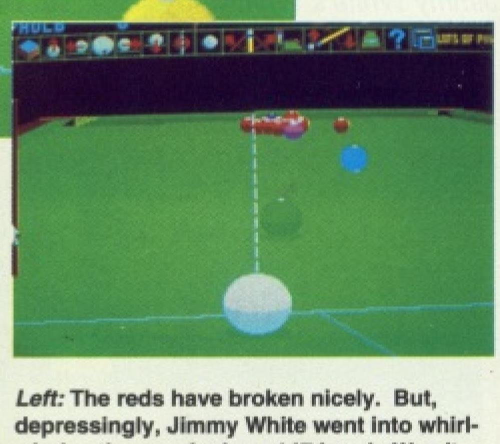
One of the best features of Jimmy's game is his fast and accurate potting style. He plays left-handed and very smoothly, making a habit of winning the highest break of a tournament. The nickname of the 'Whirlwind' does not go unearned, and perhaps was picked up from imitating his idol, Alex 'Hurricane' Higgins. Like his role model, Jimmy lives life in the fast lane and has been in trouble with the authorities for wrecking a hotel room and other 'off the table' incidents. However, his behaviour at the table is impeccable and he is quick to call fouls against hmself, rather than pick up points that are undeserved. What a gent!



Left: Are you brave enough to take on Whirlwind White? Here you select your opponent and difficulty level.

Below: The dotted line allows you to see the path the cue ball will take.





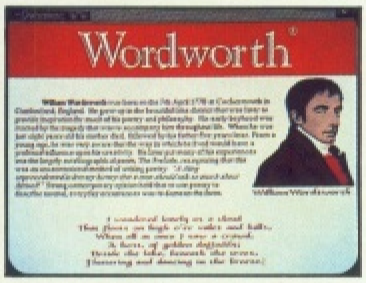
Left: The reds have broken nicely. But, depressingly, Jimmy White went into whirlwind action producing a147 break. Was it beginner's luck?

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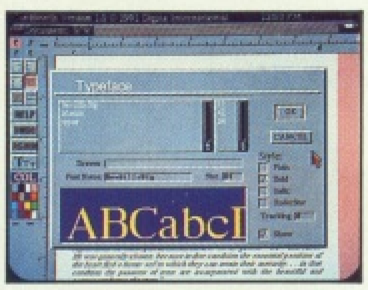
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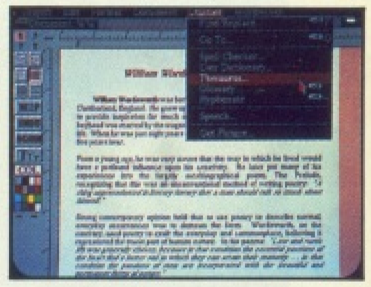


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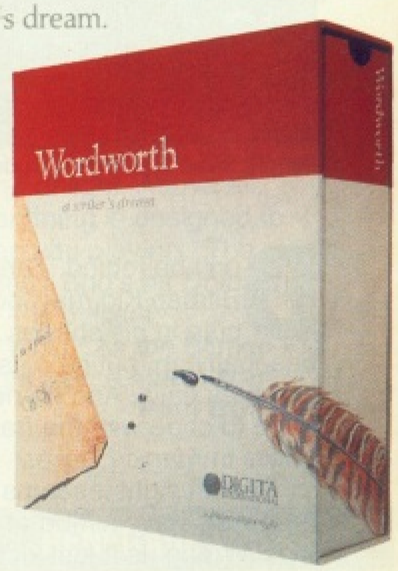


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MAGIC POCKETS



Jungle fever. The Kid's clouds drip lethal drops. In fact, everything in here proves deadly.

Don't be fooled. The Bitmap Kid may look cute in his shades and baseball cap, but he's as tough as nails. And he needs to be to cope with the frantic antics in *Magic Pocket.*

On first sight it seems this game is strictly aimed at the kids. Wrong. Is it just kids who play *Super Mario Bros?* No, the appeal is universal. As the Bitmap Brothers' Sean Griffiths, the game's designer and programmer, says: 'We've taken an extremely "cutesy" format and tried to beef it up so it will appeal to all ages.'

The plot is simple. The Kid has lost his toys when he put them in his pockets. His pockets, rather like Doctor Who's Tardis, are deceptive as there's more room inside than out. The toys have disappeared and the Kid has jumped through a hole in his own pockets to get them back. Erm, yes, quite!

Inside are four crazy worlds, crammed with comical creatures and monsters who pack a devastating punch. In each world he must rescue his lost toy. Easy? You've got to be joking.

The backgrounds for the four levels are pleasingly varied. In the cave section our hero must find his push bike (I said his pockets were roomy!) and in a steamy jungle the Kid has to hunt a lost boxing glove. An underwater helmet is the prize in the lake's section with a space hopper to be found in the mountain's stage. In each case, finding the lost toy will help you and the Kid complete each section. In all, there are thirty levels of play and hundreds of screens.

Besides competing the levels, *Magic Pockets* is really a game where you can make massive high scores.

In the caves, the Kid literally whips up a storm. Hitting the fire button sends out a stream of mini-whirlwinds to knock-out the nasties. He can also pump up the power to unleash a huge whirlwind. Besides destroying the enemy he can also use the power of the wind to leap levels. All the time he collects sweets galore, bottles, cups, gold and silver stars, cocktails, coins, cool shades and magic potions, and these add to his score. Of course, the

BITMAPS BOO-GY ON DOWN

Betty Boo's *Doin' the Do* was a top-ten chart hit last year and Richard Joseph was the man responsible for sampling the original tapes and converting them for the Amiga version of *Magic Pockets.* Richard has also composed the music and sound effects for Millennium's *The Adventures of Robin Hood.* Stablemates of Betty Boo at Rhythm King Records have featured on other Bitmap Brothers games. Bomb the Bass provided the backing track for *Xenon 2* with Nation 12 taking the musical honours on *Gods* and *Speedbali 2.*

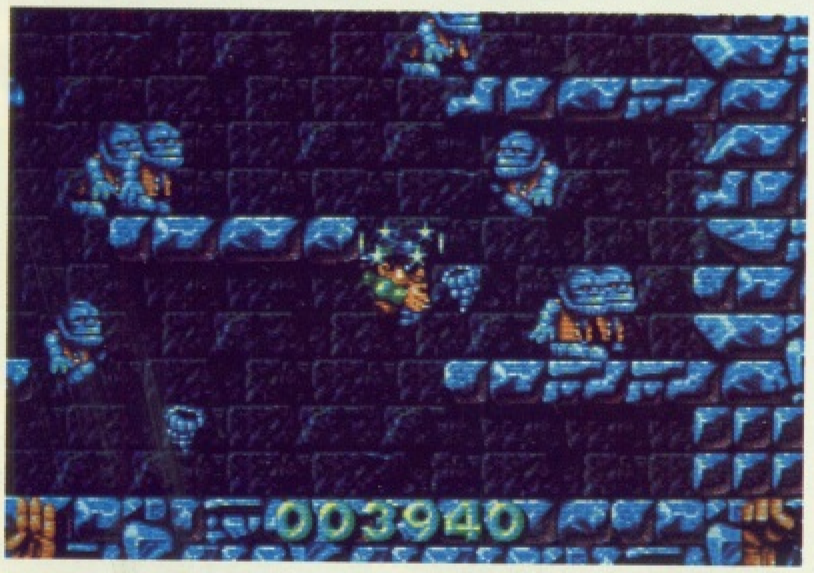
Magic Pockets was featured on ITV's Saturday morning children's show *Motormouth* for ten weeks earlier this year. Viewers phoned in to play a version of the game for prizes. But for some reason the TV chiefs changed the name of the Bitmap Kid to Mighty Mo.



SCREENSTAR

Left: The Kid is driven bats in the caves.

Below Left: Storm warning. The Kid whips up the wind but the stone-faced meanies escape this time.



nasties also take a toll on the Kid. In fact, there's so much going on, with so many extra points and power-ups to be grabbed that it's hard to keep track of the action.

In the jungle levels the whirlwind is changed for clouds. But he can still use them in the same way. Try whipping up a storm and letting it rain on the nasties. Acid rain, or what? Also, try watering the plants – some grow allowing you to climb to new levels. In the lake levels the cool cat Kid chills out. Hurling ice cubes at the nasties and giving them the cold shoulder. Up the mountains the Kid takes on snowmen, yeti, and eagles galore by pelting them with snowballs.

Unlike many of the current games, where you constantly battle through hordes of monsters, there's no massive encounter at the end of the level. Instead, it's strictly for laughs.

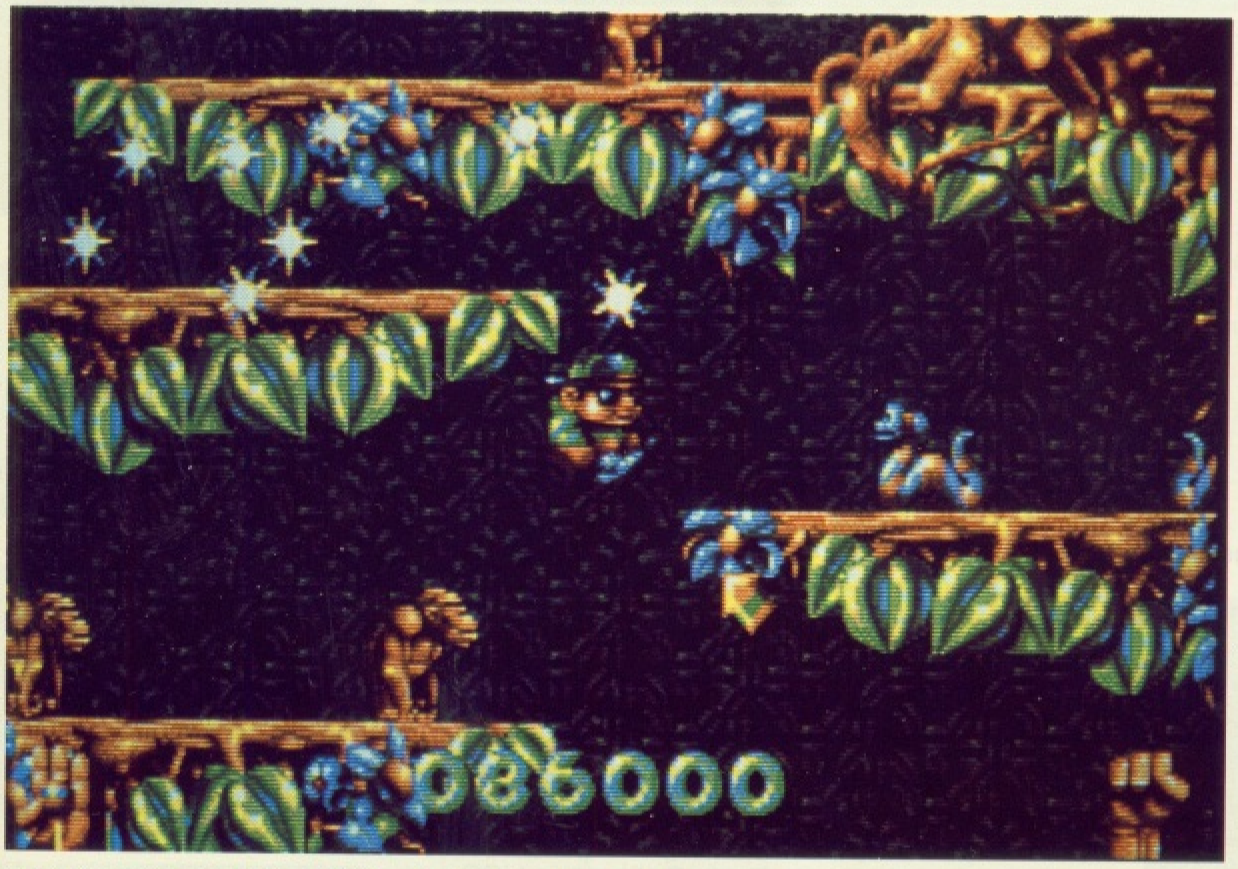
As Sean says: 'We wanted to get away from the big nasty at the end of the level. I find it boring. We wanted to have fun.'

The fun includes a bike race against some stone-faced monsters, a boxing match against a gorilla, and a treasure hunt set against the clock.

What we have here is a seemingly simple game superbly executed, complex, challenging and a visual and aural delight. Above all, everything is designed to keep you playing. The music – Betty Boo's hit *Doing the Do* – is brilliant.

'Wow!' As the Bitmap Kid might say. A star is born.

Paul Boughton

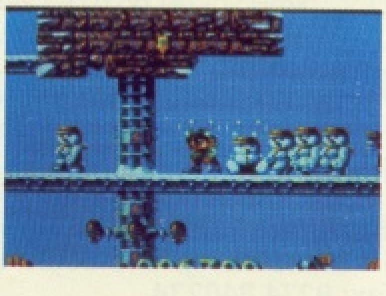


RENEGADE £25.99

"Stylish, all action thrills and spills – don't miss it"

GRAPHICS	87%
SOUND	85%
LASTABILITY	81%
PLAYABILITY	87%
OVERALL	**85%**



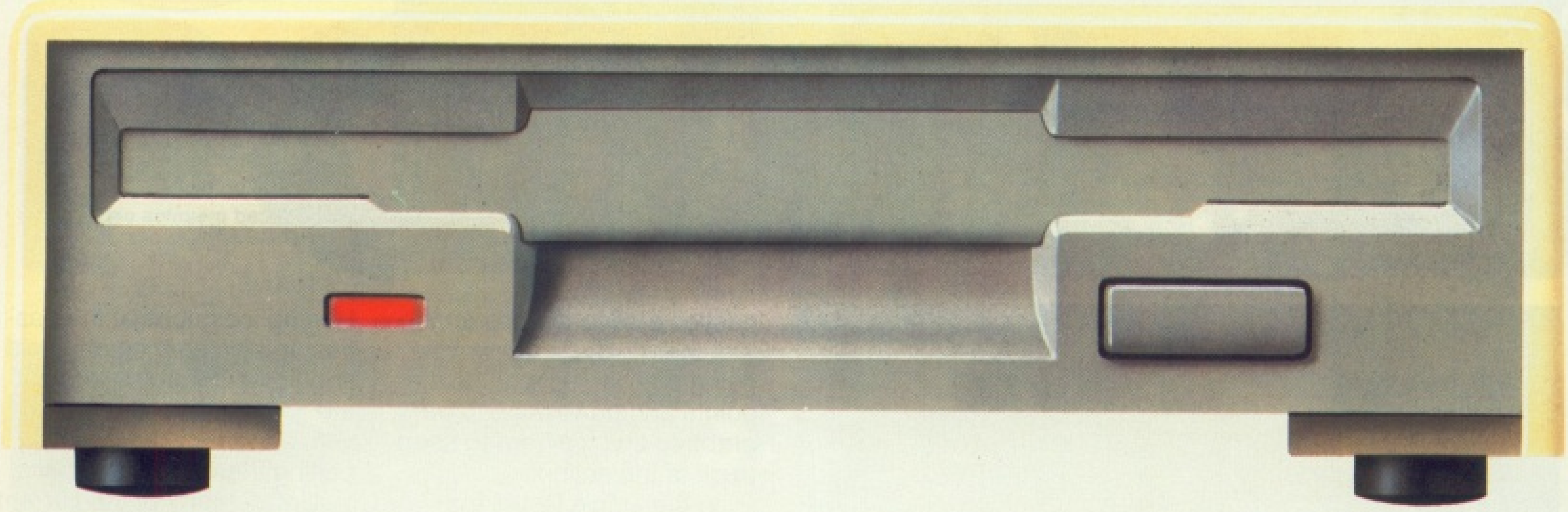


Above: Snakes alive. The Kid faces a tight squeeze.

Left: Snow go area. The Kid slips and slides away out of trouble.

Far Left: All you gotta do is chew. Find the bubblegum machine, blow a bubble and float out of trouble.

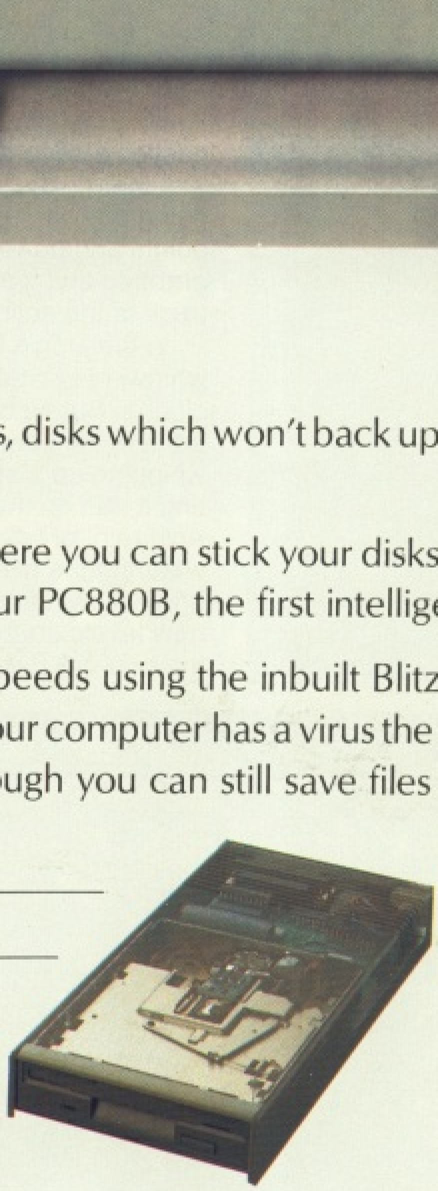
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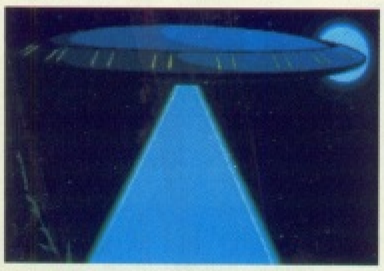
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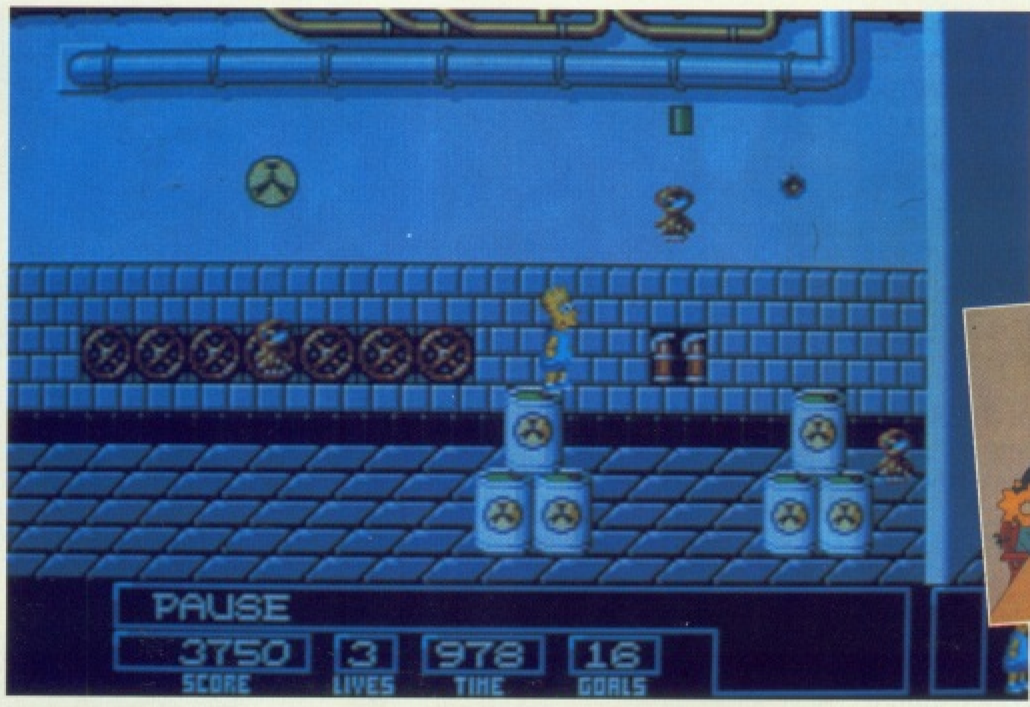
the SIMPSONS
BART VS. THE SPACE MUTANTS




The first disk contains an impressive intro which sets the scene for the alien invasion.







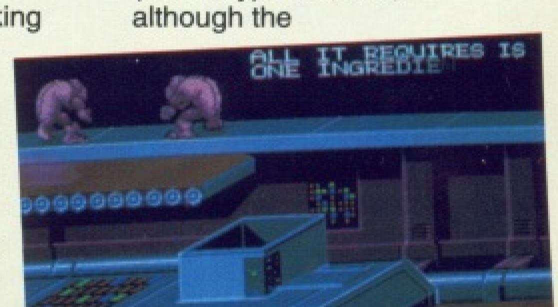
Aye Caramba! Having booted the Turtles out of the frame, Bartholomew J. Simpson and his oddball family have at last been pixelised. Sky's most popular import has won itself a legion of fans as dozens of dish owners tune in to watch Bart's antics every week.

In case you aren't familiar with the yellow-skinned family, Bart is the true star of the show as he wise-cracks and makes trouble throughout each episode, whilst avoiding recrimination from his parents Marge and Homer. Sporting the tallest hairstyle ever, Marge is Bart's long-suffering mother, and at the other end of the hair scale, baldy Homer works at the local nuclear plant and often comes home glowing as if he has OD'd on Ready Brek. Meanwhile, Bart's sisters Lisa and Maggie play saxophone and dribble a lot respectively.

The simplistic graphic style of Matt Groening's characters lends itself perfectly to an Amiga game, and the recently-released coin-op is winning scores of fans in this summer heat. However, Ocean have opted to convert the NES *Simpsons* and consequently the game isn't all it could have been.

Bart vs The Space Mutants (to give it its full name) is a six-stage arcade/adventure which opens with Bart witnessing an Alien invasion whilst confined to his room. The ape-like beings are taking over the bodies of local Springfield residents, so Bart jumps outs of the window to single-handedly defeat their dastardly plans by collecting the many scattered objects they need to overthrow Earth civilisation – which, oddly enough, amount to balloons, pink things, and hats! In addition, to add variety to Bart's collection duties, a number of sub-games line the route. Ranging from rifle ranges and balloon popping stalls during the Circus level to an alien-dodging skateboard sequence, these can be used to gain extra money bonuses with which Bart can stock up on Cherry Bombs and Rocket supplies.

Springfield's many shopping malls, streets, and fields are depicted as a series of horizontally-scrolling stages, with Bart taking centre-stage (naturally). However, although the



backdrops are large and colourful, Bart himself is a major disappointment and is so small as to be almost insignificant. Despite ➤

the SIMPSONS
BART VS. THE SPACE MUTANTS

➢ the diminutive size of Bart, though, Springfield is an attractive play area, which improves as the game is played through.

Bart starts the game with only a pair of X-Ray specs to aid him, and these, as with any other objects, are activated by selecting them from his inventory and pressing fire. Using these glasses transforms the play area into a dull mess of sepia tones, but also allows Bart to see any aliens wandering around disguised as humans. Once he has found one of the sneaky creatures, he can revert them to their tentacled form by jumping up and down on their heads. If, however, a normal Springfield resident is accosted, one of Bart's three lives will be lost.

The Simpsons' NES origins give the game a rather poor look, with very little in the way of graphical finesse and even less in the gameplay stakes. Although this is a good conversion of the Nintendo game and contains some nice but unfulfilled elements, the Amiga's superior capabilities have been virtually ignored and this makes the game look worse than it is. Collecting the objects is both tedious and frustrating, and the patrolling aliens often appear from nowhere, resulting in the often unavoidable loss of a life.

It's by no means the worst licence I have seen, but there is a lot of wasted potential here. If this is the best Ocean can do with a potentially hot licence, then they can eat my shorts.

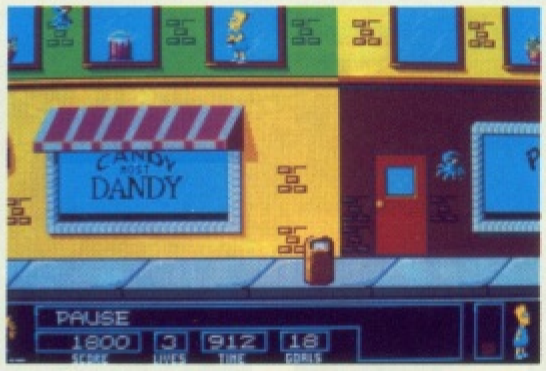
Steve Merrett





Springfield is made up of a series of sub-games and missions, which range from circus stalls to platform scenes.





Along the way, Bart can collect cherry bombs, spray paint and a catapult to aid his disruption of the alien invasion.

BRAT'S ENTERTAINMENT!

The Simpsons love the goggle box. In one episode when the family TV set broke, Homer raised his eyes to heaven and pleaded with the almighty, 'God just give me one channel' – unfortunately, nobody was listening. With the media currently going ape over the yellow-faced family, several misconceptions have appeared. For instance, Bart's not the troublemaker he is portrayed to be in the press. Admittedly, he has a habit of dropping cherry bombs down toilets and he once sawed the head off the statue of Springfield's founder, but that doesn't make him a delinquent! He's just misunderstood.

Bart's greatest influence is his dad, Homer, who teaches Bart the values of beer and brown nosing to the boss. Despite these useful lessons, though, Bart's hero is Krusty the Clown. On the other hand, Lisa is nothing like her brother, and she prefers to study and play sax, and admires Bleeding Gums Murphy, Springfield's local music legend.

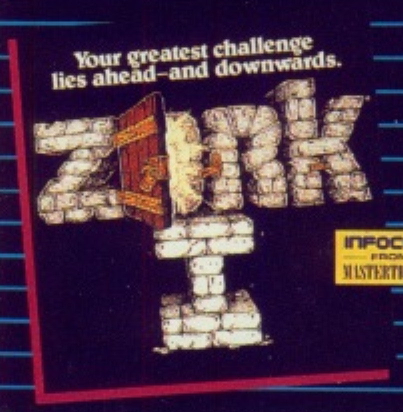


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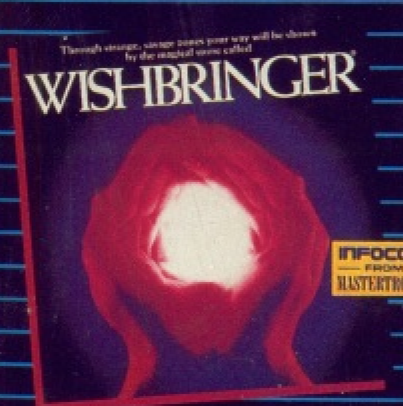
' Aye Caramba! What a wasted opportunity '

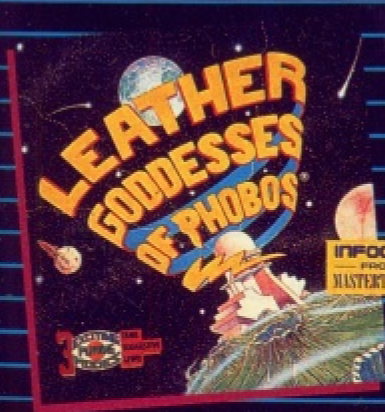
GRAPHICS	67%
SOUND	70%
LASTABILITY	66%
PLAYABILITY	55%
OVERALL	**63%**











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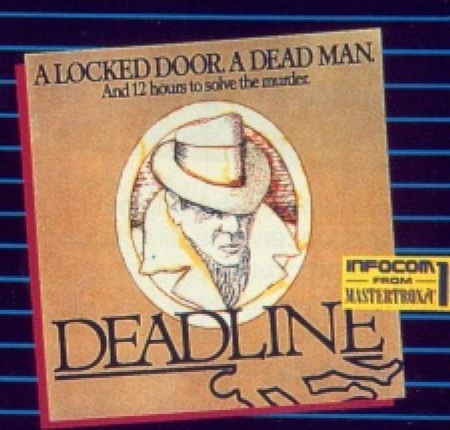
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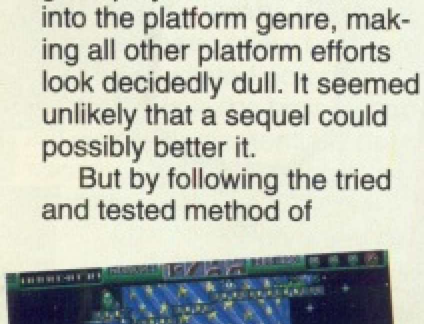




NEBUL

As in the movie world, it is very rare that a game's sequel is actually better than the original. Take John Phillips' *Nebulus*, for instance. Its unique rotational scrolling and addictive gameplay breathed new life into the platform genre, making all other platform efforts look decidedly dull. It seemed unlikely that a sequel could possibly better it.

But by following the tried and tested method of



expanding on the original in every conceivable direction, Dutch programmers, Infernal Bytes, have achieved the impossible and actually improved on Phillips' original.

The first game set its amphibian hero, Pogo, the unenviable task of ascending a series of towers and planting an explosive at the top of each one.

The reason for these unusual demolition duties was that the towers had been built illegally by an ecologically-unsound builder by the name of 'Uncle', and had subsequently fouled up the crystal clear seas of Pogo's home world. In the sequel, the entire planet is under siege from a new set of alien-infested constructions built, as ever, by the unrepentant 'Uncle' and sporting even more hazards than before.

Adding insult to injury, a series of generators built by the planet's Government to supply solar power to the rest of the world have been sabotaged by the evil builder and must be repaired between jobs. This allows the vertically-scrolling towers of the original to be updated, and a new series of reversed towers to be added.

On first sight, any new



Electrical barriers often appear to block Pogo's way.

additions are scarcely noticeable. Pogo is beamed down onto the base of the tower and, once again, the player is left to guide him to the top.

However, no sooner has the little green reptile taken his first faltering steps than the first additions become apparent. The most obvious are the assorted meanies which are dotted throughout each stage. The lifeless balls of the original have been replaced with a series of missile-lobbing creatures and more intelligent skulls, penguins, and the like. These are supported by a wide range of equally deadly platforms, which will disappear under Pogo's feet or send him sliding into a nearby alien-inhabited area.

The sheer number of nasties has nearly doubled, too, making Pogo's quest even harder and much more frus-



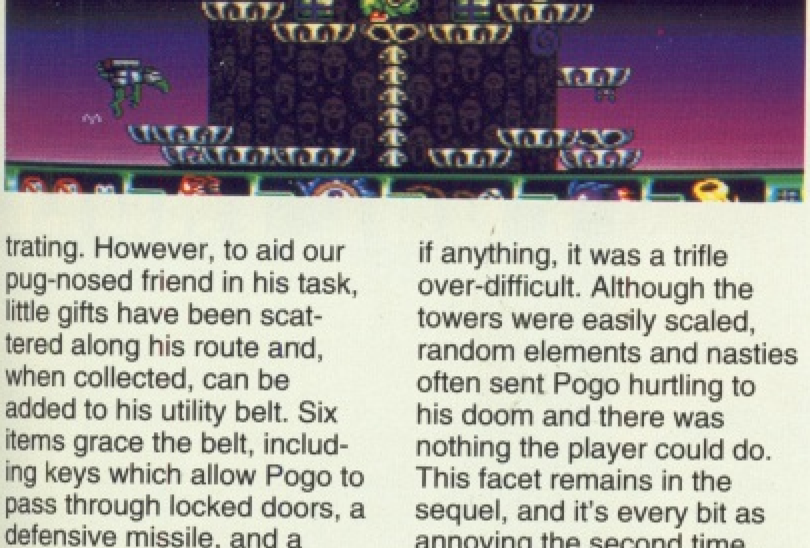
The bonus games of the original have been enhanced and there are now three to play.





Pogo's extra weapons and utilities are shown at the bottom of the screen with a tally mark detailing how many he has.

US II



trating. However, to aid our pug-nosed friend in his task, little gifts have been scattered along his route and, when collected, can be added to his utility belt. Six items grace the belt, including keys which allow Pogo to pass through locked doors, a defensive missile, and a Gyrohat which allows him to fly up and reconnoitre the forthcoming attractions.

One of the problems with the original *Nebulus* was that, if anything, it was a trifle over-difficult. Although the towers were easily scaled, random elements and nasties often sent Pogo hurtling to his doom and there was nothing the player could do. This facet remains in the sequel, and it's every bit as annoying the second time.

With sixteen constructions to explore, some of the towers would have benefited with being slightly easier to get into. That said, once progress is made and use is made of the new weaponry, *Nebulus II* proves every bit as playable as the original – in fact, more so when the new puzzle element offered by locked doors and the like are found.

I do feel it is perhaps a little too difficult to progress and that the game play can prove rather hit 'n' miss, but it is every bit as addictive (frustrating?) as its predecessor.

It also rates as one of the most graphically stunning games I have seen. From the rippling water at the bottom of the towers to the detailed markings on the buildings themselves, the game is a real treat to look at with the Amiga's palette used to maximum effect.

The sound is also of a high standard, with each building boasting its own tune and supported by a full range of effects. An excellent game, *Nebulus II* is a worthwhile sequel and equally worthy of your attention.

Steve Merrett

SCREENSTAR

TOWER 'BOUT THAT!

Towers are essentially made up of a series of platforms which Pogo must use as steps to the top. However, our pug-nosed hero will come across a series of devices which will either help or hinder...

LIFTS – Self-explanatory, really. Simply push up to ascend to a higher level, but don't stay on them for too long as they retract after a while.

SWITCHES – Activated via the firebutton, these alter the tower slightly. For instance, they can make presents appear or create a new door.

PUSHER – These hide within the tower's walls and pop out to push Pogo off the ledge. The only way these can be destroyed is with a plunger, which can be found in the nearby area.

MOVING PLATFORMS – Indicated by small arrows on its side, these ferry Pogo across previously impassable gaps.

WARP PLATFORMS – Beam me up, Scotty! These act as teleports and are a quick way up the towers. However, nasties often lurk at the other end, so use them wisely.

SPRINGBOARD – These wobbling ledges propel Pogo further than his jump normally allows.

DISSOLVING PLATFORMS – No sooner has Pogo landed on these than they disappear. However, a quick-footed amphibian can use them to reach a normal safe point.

BUBBLING PLATFORMS – These are coated in glue and impair progress.

MAGIC PLATFORMS – These appear as if by magic when Pogo appears to have no route open to him.

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GRAPHICS	94%
SOUND	85%
LASTABILITY	87%
PLAYABILITY	86%
OVERALL	**89%**


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ALIEN STORM

Conversions of arcade games sound like a good idea on the face of it – you get a ready-made design, all the kudos of a big name licence from a major arcade manufacturer and guaranteed sales. Unless, of course, the game itself is a bit of a hound, and *Alien Storm* is just that, the kind of coin-op which gets churned out just to keep the production line busy until the next biggie comes along.

Alien Storm retreads the standard aliens-invading-the-earth scenario. These particular aliens are not simply your average aggressive slimy extraterrestrials, they also have a habit of transforming themselves into everyday objects. This helps explain why, as the game begins, you are assaulted by a dustbin with tentacles.

The people entrusted with the humdrum task of eradicating the intruders are a bunch of UFO spotters who, according to the dependably ridiculous scenario, set up base in the local Burger Cafe. What do these slime slaughtering muthas of destruction call themselves? Alien Busters... that's what!

There's three of them: Harla, a flamethrower-wielding Amazon lashed into a red jumpsuit, a braindead hunk called Gordon, and Scooter, a rather sad-looking robot armed with what looks suspiciously like a string of sausages.



The game is made up of three basic sub-games, interrupted occasionally by the appearance of an end-of-level guardian intent on kicking ass.





The game is divided into six missions each with a corresponding number of levels (thus mission six has six levels). This may sound like plenty of variation but in truth it rapidly boils down to three fairly tedious screens which repeat themselves with monotonous regularity. Scene one has your Alien Buster ripping into a variety of refugees from *Trapdoor* and motorised bird's eggs until they're all gone. Scene two is set in a warehouse and takes the form of a straight ahead shooting gallery that bears a passing resemblance to *Beast Busters* and which seems to go on interminably. Finally, there's the fast scroll across the screens which looks as if everything has been caught up in a very strong gale.

No matter how good a programmer you are I defy anyone to transform this game into a presentable piece of action on the Amiga. You can't do much when there's nothing there in the first place. So while the graphics aren't bad they're hardly anything to get worked up about. What could have been done is to add on some impressive sound effects or a decent tune, because the one on offer here is a pathetic keyboard doodle which wouldn't pass the entrance exam at a school for the musically retarded.

Alien Storm is an incredibly average two-player game that's as disappointing to look at as it is to play.

Mike Pattenden

US GOLD £25.99

" Another taudry coin-op conversion fails to deliver "

GRAPHICS	70%
SOUND	51%
LASTABILITY	55%
PLAYABILITY	56%
OVERALL	**59%**

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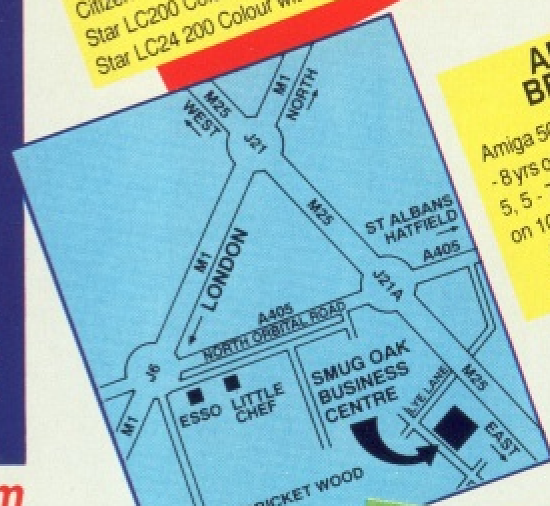
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To celebrate its forthcoming release, U.S. Gold are offering the chance for a lucky person to win a Video Walkman – just what you need when you're staking out your would-be victims before a raid. In addition, twenty runners-up will receive a U.S. Gold goodie bag containing a T-shirt and a poster. All you have to do to be in with a chance of winning is to take a look at the picture of the two Bonanza Brothers below and invent a suitably witty comment.

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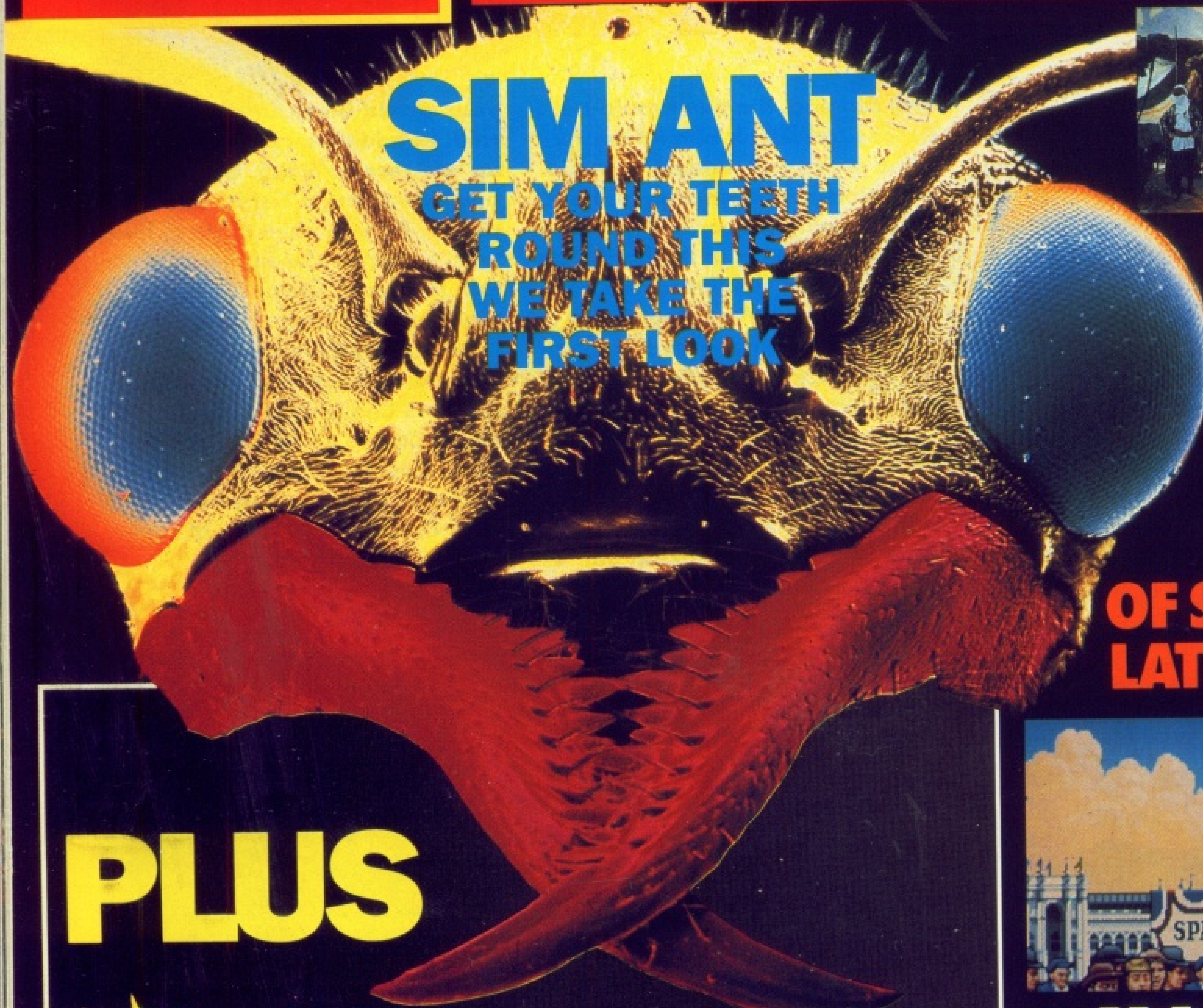
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When the invitation to spend a weekend on board the Karaboudjan, a luxury yacht belonging to millionaire businessman Niklos Karaboudjan, arrived through Inspector Raoul Dussentier's letterbox, naturally he was curious. Accepting the offer, he packed his bags and set sail. However, it transpired that his host was murdered a day into the journey. Working out that the killer must still be on board, Raoul prepared to question the suspects, search the yacht for clues, and try to work out why the weekend turned into a *Cruise For A Corpse*.



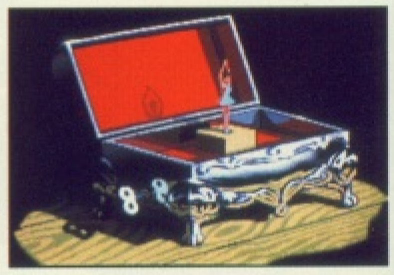


Following on from its international success with *Future Wars* and *Operation Stealth*, the Cinematique system returns (in a somewhat different form) with a good old fashioned murder mystery, French style. Right from the start it's obvious that this is a continental product – there's just something about the feel of a French game that makes it different to anything else. The graphics are as stylish as ever, the music is trés magnifique, and the plot has more twists and turns than a Parisian backstreet. It's the graphics that impress the most. For the most part you are treated to some breathtaking backdrops, which are very colourful and atmospheric. These are complemented by the sound effects of creaking timbers, the odd seagull, and all the usual clunks, clicks and thumps as doors open and people walk around.

The graphics mix polygons with hand-drawn backdrops, and the effect is stunning. Music has been used well, too. Jean Baudlot (Delphine's resident musician) has outdone himself with *Cruise*, combining the 1920s setting with the atmosphere of the sea perfectly. Every animation sequence has its own score and all are as good as each other. The spot effects sound exactly like you'd expect them to, and add to the atmosphere.

Of course, Cinematique isn't all fancy graphics and sound, there's a control system in there which has undergone as much of a change as everything else. Gone is the old command menu with 'Operate' and 'Use' to control the game. Now, each object and person have their own menu made











up from a database of verbs. A bottle, for example, would have 'Take', 'Examine', 'Open' and 'Drink', while a music box would have 'Take', 'Examine', 'Turn On' and 'Turn Off'. This allows for a lot more flexibility and realism in play as you can picture your actions more clearly than you could in the previous two titles. The only thing wrong with the system is its tendancy to be a little finicky. To drink from a bottle you have to go through the whole rigmarole of opening it, examining it, and pouring from it. People have a slightly different interface.

As your investigation progresses, you uncover clues, witness events, hear snippets of information, and can subsequently ask people more and more questions related to your findings. All this adds up to a really challenging adventure. Piecing together the clues is no easy task and you can be assured that there'll be plenty of note-taking. Unfortunately that's where the problem lies.

The plot is real Agatha Christie stuff, right down to the final gathering of the suspects in one room. Everyone has their own personality and, more importantly, their own murky background. With the old man out of the way, affairs are flaring up all over the place, long-lost relatives are turning up on the doorstep and everyone is developing a motive, method, and opportunity to have commited the dastardly deed.



'You are probably wondering why I have gathered you all here.' Once the yacht makes it into the port, it's time for the inspector to point the finger at the guilty party, literally.



One really nice feature about uncovering clues are the flashback sequences. Instead of hearing about an event that took place, the Cinematique system lives up to its name and replays the event in moody black and white. That sums up *Cruise For A Corpse* perfectly. Plenty of really nice touches combined with an almost perfect control system and a really challenging plot. Gripping stuff.

David Cosby

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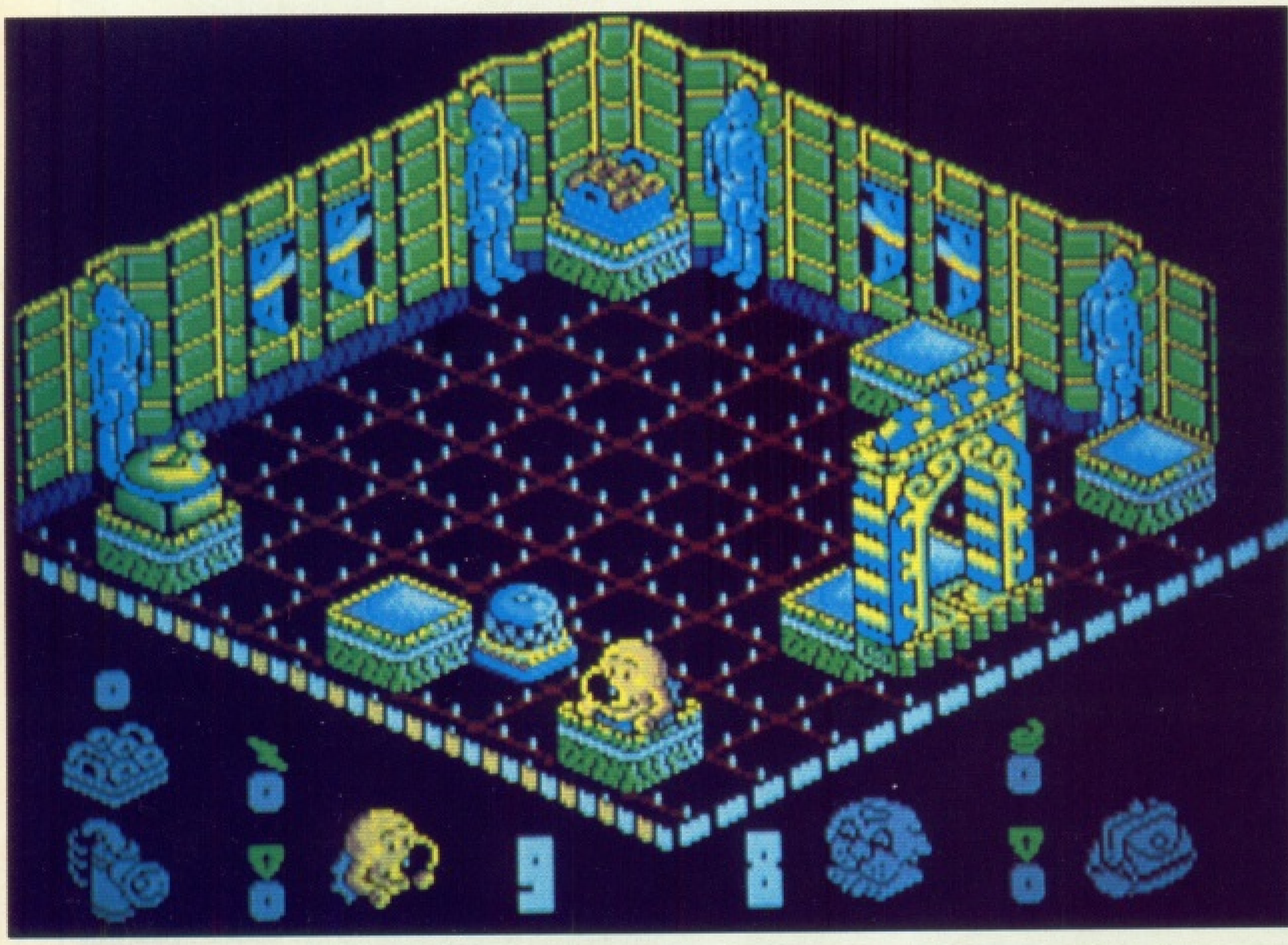
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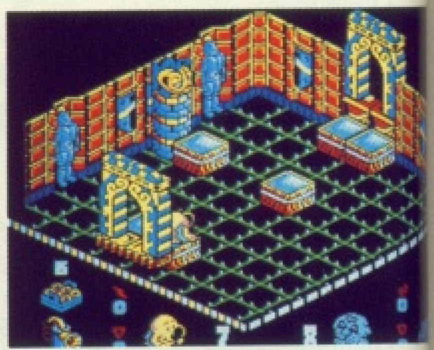
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Switches play an integral part in the completion of puzzles. Simply by touching one, any traps within a screen can be disabled. Here, for instance, flicking the switch stops the droid-like nasty in its tracks and stops the platform on the bottom-right of the screen from bursting when Mr Head jumps on to it. This then allows him to reach the doughnuts which can be fired to deter any would-be attackers.

HEAD OVE

We make no apologies for giving this more space than the normal budget reviews, as Ocean have set a new standard for cut-price titles. Listening to Joe Public's constant moaning about 'how the oldies are the best', Ocean have dipped into their impressive 8-bit back catalogue and have converted one of their classic titles. Originally written by *Match Day* maestros, John Ritman and Bernie Drummond, *Head Over Heels* was the duos second attempt at the popular isometric adventure genre. Pioneered by Ultimate and their legendary *Knight Lore* and *Alien 8* games, over the following years the 3D arena was choc-a-bloc with all manner of dross contenders to the Ultimate throne.

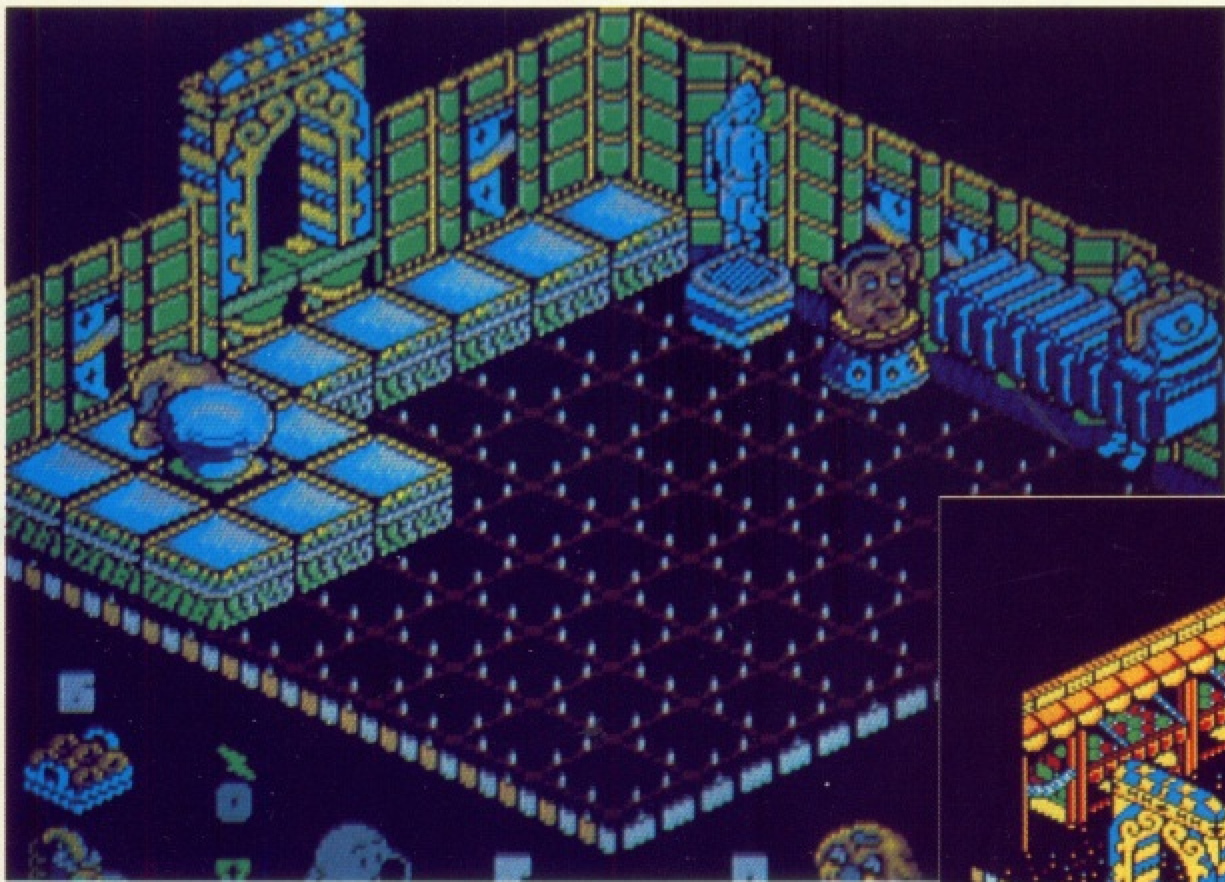
However, it was Ritman and Drummond's brilliant *Batman* and *Head Over Heels* that set the new standard. Drawing its name from its principle characters, the Amiga version of *Head Over Heels* has been given the complete works, and the monochrome graphics of the Spectrum version have been upgraded to make use of the machine's basic sixteen colours. The result is a game that knocks the spots off any other arcade/adventure.

Set in the sprawling land of Blacktooth, both Head and Heels must locate a series of crowns which will rid their world of the evil despot currently throwing it into chaos. These crowns are secreted within the hundreds of rooms that make up the Empire, and using their assorted skills, both heroes must eventually team up to fight the good fight against evil.

Each of Blacktooth's graphically stunning rooms contains a series of puzzles and objects, which must be solved and manipulated before our heroes may pass. To conquer these, both Head and Heels have specific abilities. The trumpet-faced Mr Head, for example, can protect himself by firing any collected doughnuts through his unusual schnozzle, but his movement is restricted due to a severe lack of feet. However, Mr Heels, a fine canine-looking fellow, scoots around at a fair pace on his paws, and can collect objects in his handbag(!). By positioning Mr Head on Mr Heels' shoulders, though, the two creatures' special properties are united, creating a 'Super Being' who can run, jump, fire and collect useful objects. On the downside, though, if the piggy-backed heroes come a cropper, two lives are lost rather than the one when they are independent of each other.

With its many tricks and traps, *Head Over Heels* can quite easily claim to be the best arcade/adventure the Amiga has seen. Blacktooth's many rooms are overflowing wth puzzles, which range from creating a staircase from a series of blocks, to guiding a 'Charlek' (a cross between Prince Charles and a Dalek) with a joystick to bridge seemingly impassable gaps. In addition, teleporters take the duo to deeper areas of the Blacktooth Empire, which include graphically superb libraries and laboratories, all of which contain suitably weird inhabitants. Graphically, the game is great, and the

SUPER STAR

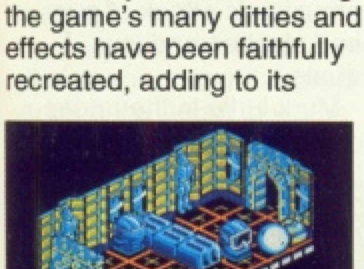


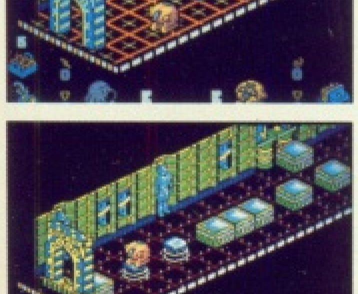


The key aim of the game, as well as the collection of the all-important crowns, is to reunite Head and Heels. Once this is achieved, their powers are effectively doubled, with the joined team able to both collect objects, protect themslves, and change direction mid-jump. However, on the downside, should the united duo come a cropper, two lives are lost as opposed to one.

ER HEELS

Amiga's processor makes for a far faster game than its 8-bit predecessors could handle. In addition, although not exactly world-shattering, the game's many ditties and effects have been faithfully recreated, adding to its surreal atmosphere admirably. In releasing *Head Over Heels* after all this time – and on budget – Ocean have taken a worthwhile risk which they have pulled off perfectly. *Head Over Heels* is a must for every Amiga owner, and could hopefully pave the way for some of the better past licences and original products to eventually make it on to the Amiga.





Nearly everything in Blacktooth's world proves hazardous, from the spiked floors to the many nasties that inhabit the rooms.

PAST MASTERS

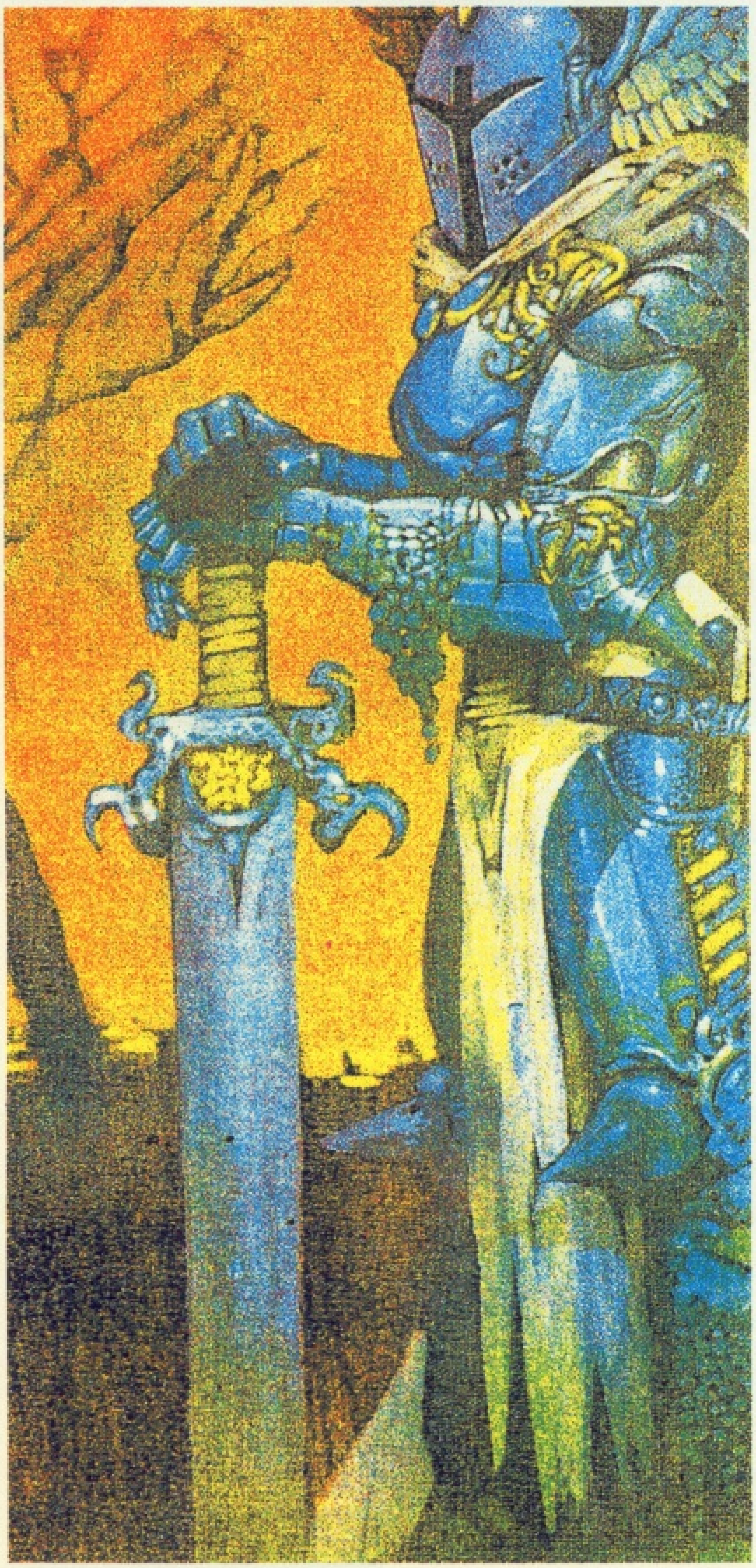
Of the surviving 'old' companies, both U.S. Gold and Ocean have back catalogues crammed with games just waiting to be updated to the Amiga. With Ocean leading the way with *Head Over Heels*, there was also a rumour that two Portsmouth-based coders were busying themselves by converting *Beach Head*, *Raid Over Moscow*, and *Beach Head II* for U.S. Gold, but these never came to fruition. In addition, Ocean were also promising such delights as Amiga versions of *Gryzor*, *Combat School*, and *Yie Ar Kung-Fu*, but, despite several pages of advertising, these also never appeared. However, if *Head* is a success, then Ocean may give more thought to re-releasing and updating a few old faves. Let's hope so.

OCEAN £7.99

'An old classic gets updated and it's a belter'

GRAPHICS	79%
SOUND	61%
LASTABILITY	93%
PLAYABILITY	90%
OVERALL	**94%**

BLADE WARRIOR



It's time to oil the rusty chain mail and suit of armour to go clanking around the countryside looking for foes to slaughter. In the golden days of yesteryear, the land of Joy was a happy and carefree place to live. But, if circumstances always remained the same, what would we do for an exciting story line? Enter Murk, an unsavoury character who is without a single good bone in his entire carcass. To defeat Murk, you must explore the fantastical world of *Blade Warrior*, slaying monsters on your travels. Your quest is to collect artefacts and spell ingredients in order to barter with wizards. They will help you to attain the seven tablet fragments to trade with the Sorcerer who can enchant your sword. And why go to all this trouble, you may ask? Like werewolves who can only be killed with a silver bullet, Murk can only be slain with an enchanted sword.

Your journey starts outside the tower from which you create the spells which will aid you in the tasks ahead. The labyrinthine area to traverse is criss-crossed with archways leading to different locations. It is very easy to lose your bearings, so making your own map is an extremely sensible thing to do. As a quick reference guide to your location, go to the Map Screen, which will keep you aware of the direction you are travelling in. Even more important, the map will show you the whereabouts of Murk who eerily skulks around, waiting to pounce on you!

The landscape is a nightmarish mix of swamp and entangled forests. The graphics seem to draw a heavy influence from film animation or shadow puppets as the backgrounds and characters are black silhouettes. The monsters range from troll-like gremlins to giant spiders. Each requires different attacking moves to destroy them. The best strategy is to move into the body of the beasties and launch an enthusiastic attack of overhead slashes and low thrusts.

Murk lurks in the under-

KNIGHT ALL!

The image of the knight as a great fighter holds much strength. But is it true? Suits of armour could certainly protect the body from terrible blows of the mace and chain. But once the knight was toppled over, he was rendered defenceless as the armour was so heavy that help was needed to get him upright! Another difficulty concerned bodily functions. However, with a double-edged axe coming towards an unlucky knight, that was probably the least of his worries!

HE AIN'T HEAVY

The heaviest armour in the world belonged to William Somerset, 3rd Earl of Worcester and was made in 1570. It weighed an amazing 37 Kg, which is the equivalent of carrying the largest species of monkey on your back!





growth, silently awaiting you to be off guard. Luckily, there is forewarning of his approach as the weather turns nasty and the sky burns red. The duel with Murk seems surprisingly easy. A few lightning-quick stabs and parries with the rapier and he's down. Unfortunately, the beast arises from the dead as he can only be written off with the aforementioned enchanted sword.

Keep alert for spell ingredients which litter the ground. Among the items to watch out for are frogs, skulls and fireflies. Once you have collected enough spell ingredients, go to the spell screen and start cackling over the cauldron. Up to 16 spells can be held in each spell slot (the Function keys). Once you run out of spells, it's back to the laboratory to boil up some more. Watch out Fanny Craddock!

Visiting the seven wizards is not only an essential part of *Blade Warrior* but also one of the most enjoyable sections. Entering the magicians' towers, you can converse or trade in spells or artefacts



Hocus pocus! Step into the spell chamber and concoct a brew or two which will earn you the respect of the Magician's Union. Otherwise, look into the crystal ball AKA the Map Screen to plot the quickest route to all of the wizards.



Spooky goings on in the land of Joy. Keep an eye on the moon which informs you of health ratings. If it disappears, watch out!



Once more into battle. Beware of scuttling little creatures and hobgoblins who are out to do you harm. Keep 'em peeled!



The dreaded Murk! A duel with him takes place in the bowels of hell. An extremely dangerous foe to be avoided at all costs.



Be polite and friendly to the magicaians and you might just be rewarded with talismans to help you in your quest.

with them. These recluses can be surly but their rudeness is worth putting up with, for without their help it is impossible to complete the arduous task ahead. Once your dealings with the crabby wizards are over, it's possible to hitch a lift on their dragons which will take you back to the home tower. The ride home takes on the attributes of a shoot 'em up, as you must kill the harpies that plague you on the journey.

Blade Warrior is an exciting addition to the adventure genre. The gameplay is lively and enhanced by the sounds of swishes and clanking of the swordfights. On the detrimental side, the silhouette effect tends to become monotonous and is slightly disconcerting as one never sees the characters' faces in detail. However, a very lively and entertaining romp in a mythical land where things go bump in the night.

Fiona Keating

MIRRORSOFT £25.99

" A thrust and parry adventure for chivalrous folk "

GRAPHICS	86%
SOUND	80%
LASTABILITY	82%
PLAYABILITY	83%
OVERALL	**84%**

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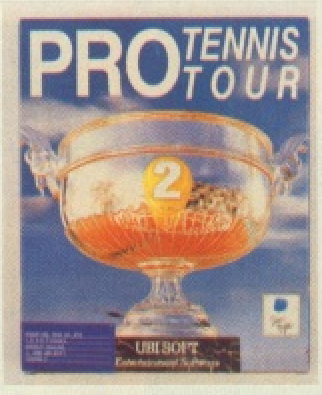
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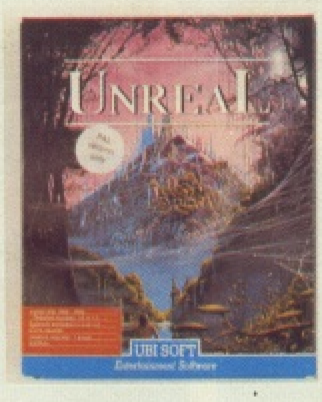
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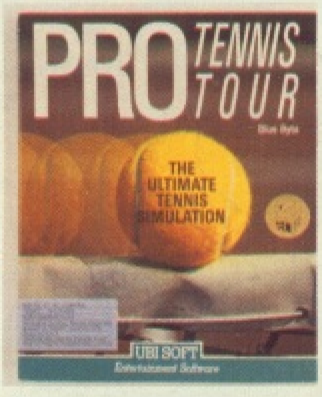
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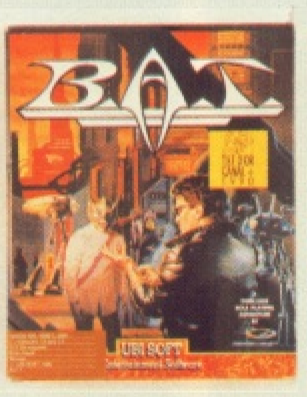
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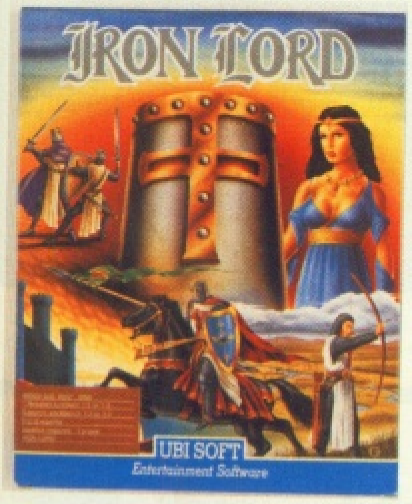
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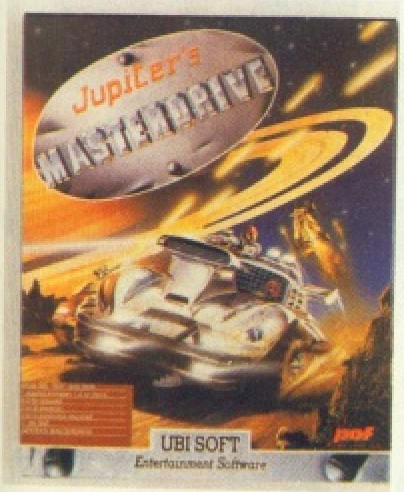
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FINAL FIGHT

Some things never change and maybe we should all be truly grateful that there are these immutable laws which govern things. That way you always know West Ham are going to fall on their faces just as glory beckons, that dogs always crap on the pavement outside your front door and that arcade manufacturers will continue to churn out this kind of game until the sun ceases to rise over their oriental skyscrapers.

Listen to the plot and see if you can recognise it. A mayor's daughter is kidnapped by hoods in rough tough Metro City and he sets out to rescue her by beating the living daylight out of everyone who crosses his path. But there are some remarkable, imaginitive twists to this modern coin-op myth. One, that the mayor is an ex-streetfighter with a range of wild pro-wrestler moves, two, that he has a couple of beefy mates called Cody and Guy who are both martial arts experts and three, er, well that's it I'm afraid.

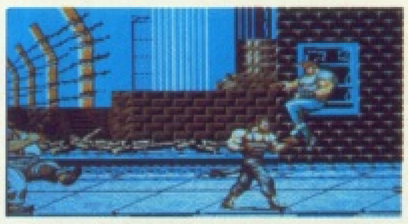
Indeed, *Final Fight* looks impressive with big fat sprites and some excellent backgrounds, particularly the tube train on stage two with its swinging straps which neatly give the impression of speed as you move through the carriages.

There are six stages of action which move through the city's underbelly of slums and warehouses to the subway, the upmarket West Side (you know it's upmarket because the characters lay into each other in front of restaurants), the city's industrial sector and an uptown area composed of smart streets and hotels one of which contains the kidnapped Jessica (stripped for some reason to her underwear).

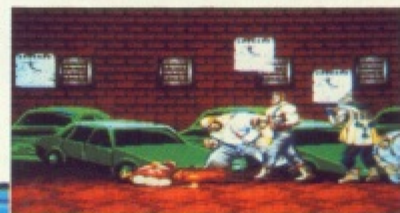
The real problem with this game is not that you've seen the action before – let's face it, if that was a problem then we'd all have stopped playing these games years ago – but that it's not good enough. The characters are limited to a few moves augmented occasionally when you pick up a weapon like a knife, or a piece of pipe. It's not just the small amount of moves you can pull, but the completely detached feeling you have while implementing them that really makes *Final Fight* decidedly average. The sprite detection is loose enough for you to simply move around a bit and pull off the most destructive kick you have to take out the opponents. All the hidden objects, food items for extra power, and weapons strewn throughout the game can't make up for the lack of gameplay.

Final Fight follows a long line of venerable beat 'em ups like *Double Dragon* and *Dragon Ninja.* While some of these conversions have left a lot to be desired, *Final Fight* is certainly no better.

Mike Pattenden



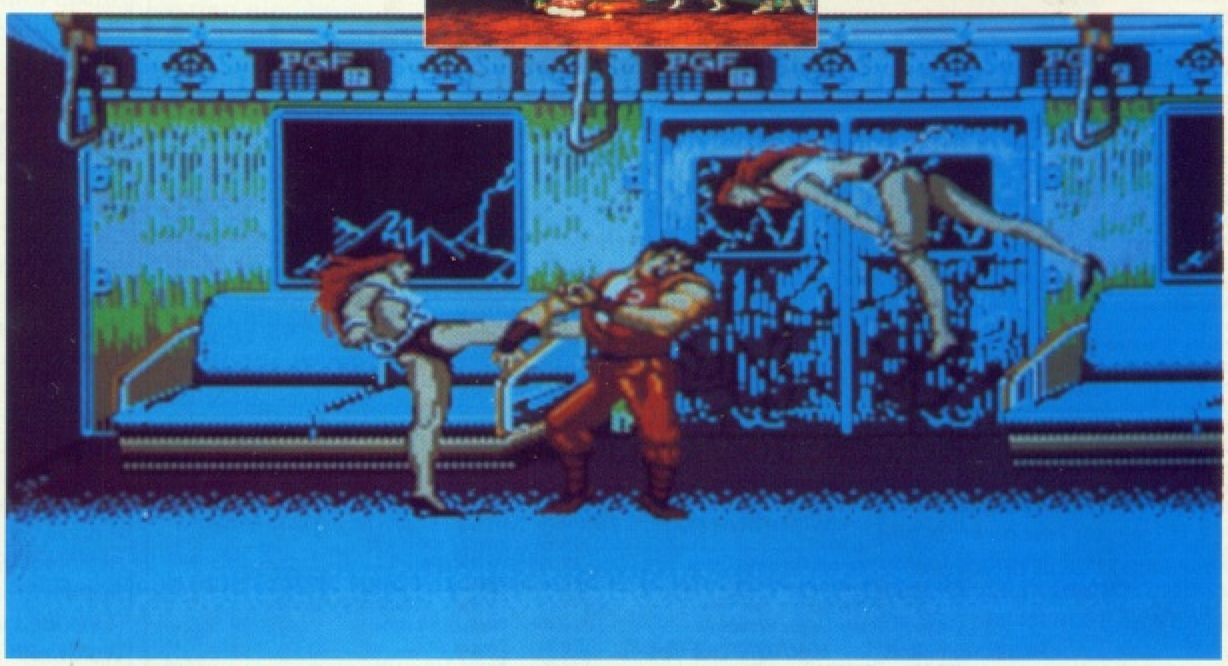
Along the way, Haggar & co., can pick up useful knives and weapons.



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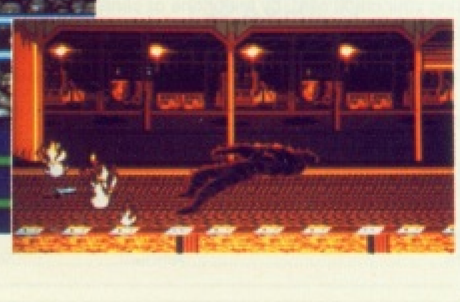
' Seen-it-all-before beat 'em up action. . . '

GRAPHICS	87%
SOUND	57%
LASTABILITY	58%
PLAYABILITY	66%
OVERALL	**60%**





Every couple of levels a larger opponent must be beaten before you can progress. Watch out, also, for the rubber-legged man-hating acrobats in the train section.



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The Storage Room

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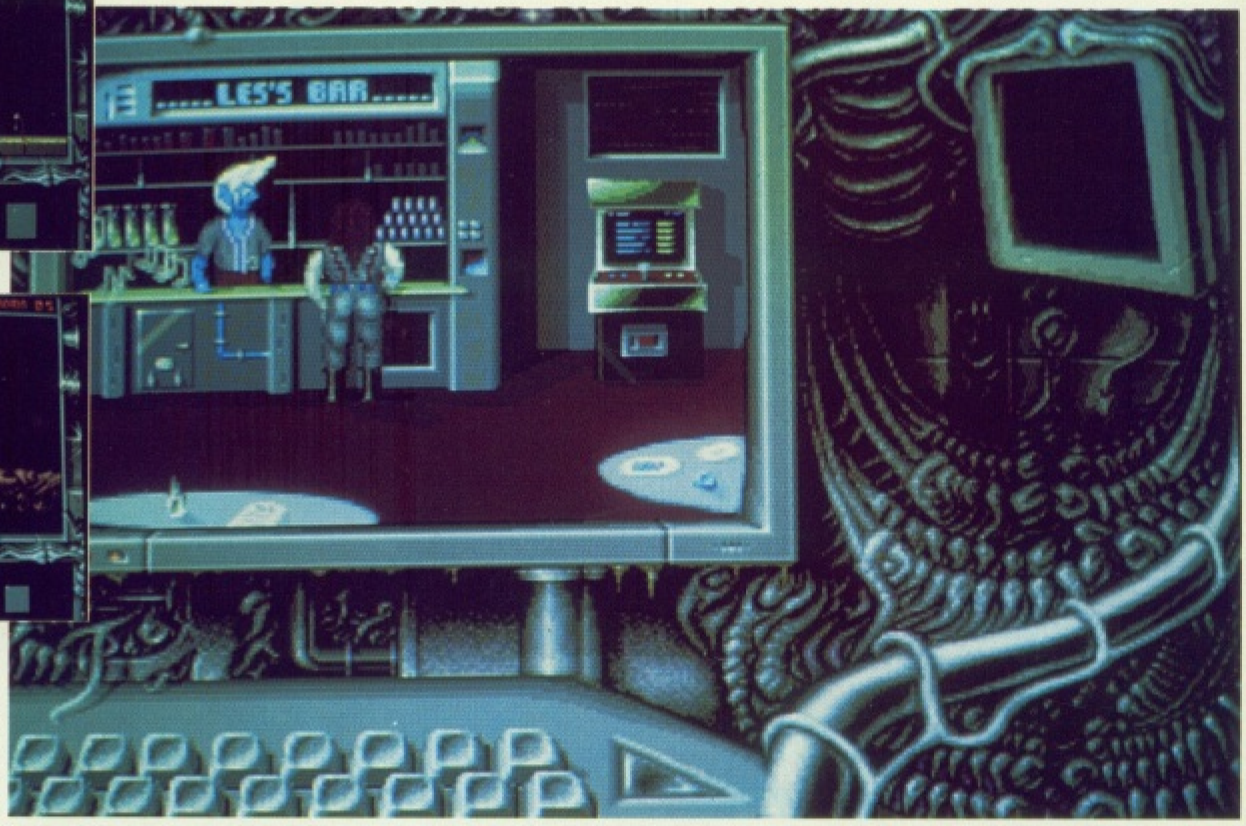
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the EXECUTIONER

What was the last truly original game you've played? Think hard. *Sim City? Populous*, perhaps? What about *Utopia?* Personally, I would go for *Space Invaders*.

How about *The Executioner*? It's a 'new concept in quality arcade games'. Sounds exciting and too good to be true? And, of course, it is.

Put simply, the game plan is to fly from planet to planet collecting parts of an electronic key. Once found, you must then confront the evil leaders of the Gargaroths, whoever they might be, and kick intergalactic butt.

From an overview of the whole galaxy you select which planets you wish to explore. In an unstable droid, equipped with a laser, you have to find and activate a transmitter pod, collect fuel, and capture enemy pilots or stranded people.

There's also a loose trading element where you can dock at a shop, and sell or trade captives to gain money with which to buy extra weapons and extra fuel.

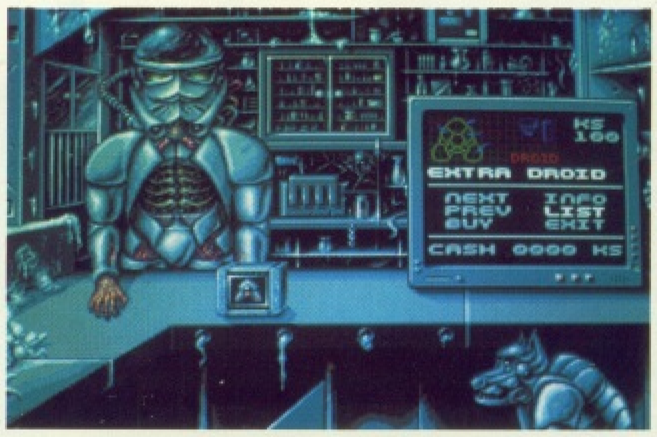
Captives can also be questioned or tortured for information.

It takes a few moments to learn how to control your unstable droid, drop down to the planet, turn quickly to blast the aliens who fire at you, or drop down gently to the surface for fuel or captives. Unfortunately, there's no zip to the game and very little zap. The action is slow and rather pedestrian.

The planet landscapes are quite pretty and the musical introduction to the game is quite impressive. It's a pity the skills used to create them could not have been grafted onto a more original game. There are really too many better games to buy with your money.

Sorry, but there's no way this *Executioner* is a killer.

Paul Boughton



The people behind *The Executioner* are new names on the scene. Design is credited to the mysterious Avant Garde, programming is by Andrew Prime, graphics by Stoo Cambridge and sound by Doug Boari. Although this game doesn't get the CU Amiga seal of approval, there are positive signs for future efforts. Let's hope the next project Hawk tackles will be truly original.

ON THE CHOPPING BLOCK

The Executioner is as original as _Thrust_, _Gravitar_, _Choplifter_ and _Oids_. Prettier, perhaps, with some extra bells and whistles but essentially the same. There's absolutely nothing wrong with taking a great idea, improving and developing it. But with this game it's hard to see where the improvements have been carried out. That's sad, especially when you look at some of the other games reviewed this issue, such as _Utopia_, _Megalomania_ and _Magic Pockets_. All three have taken a tried and trusted game formula and pushed it one step further by enhancing the gameplay, and adding something fresh amd exciting.

HAWK £25.99

"Slow and zestless action with little"

GRAPHICS	65%
SOUND	66%
LASTABILITY	59%
PLAYABILITY	60%
OVERALL	**62%**